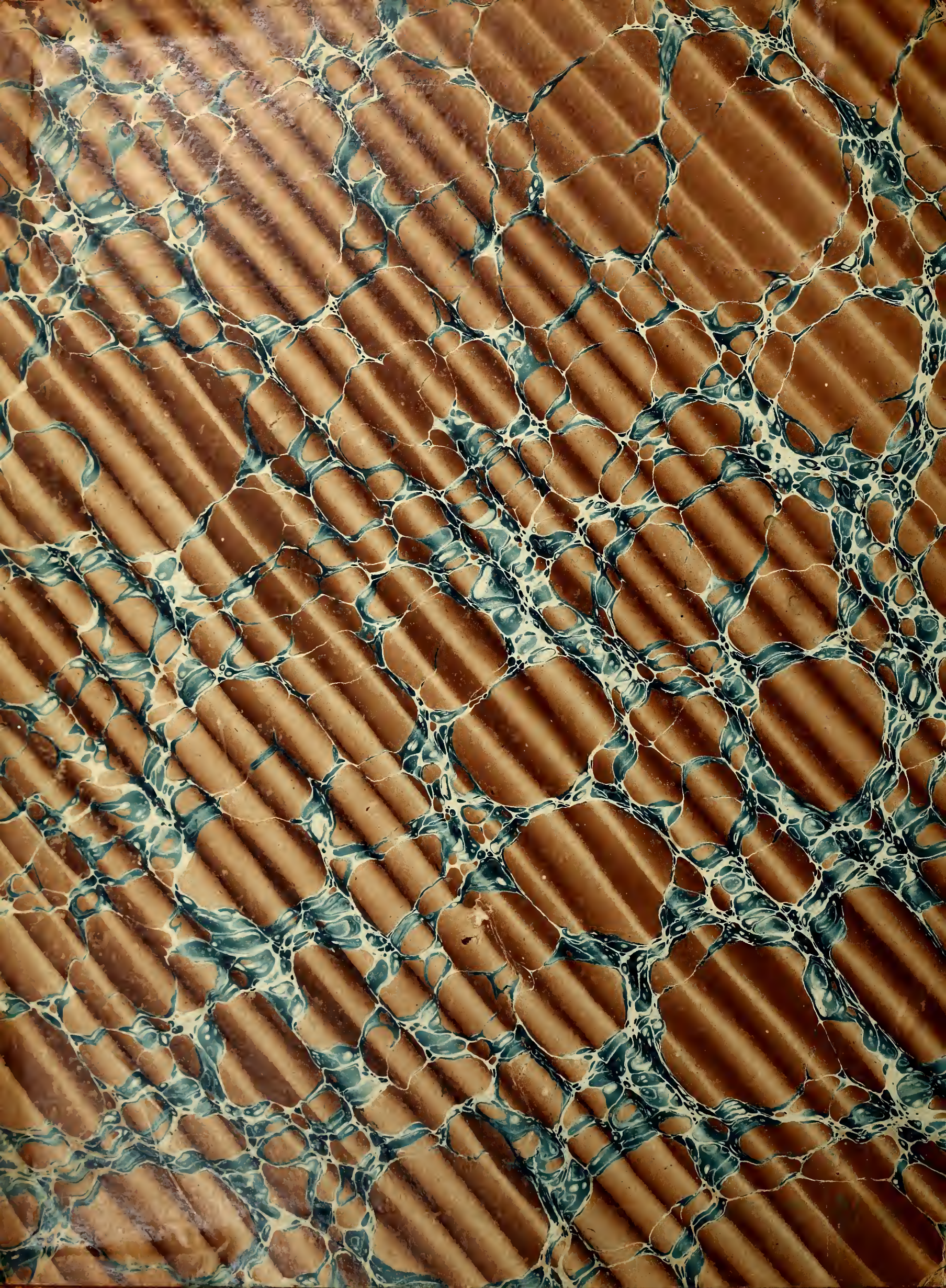
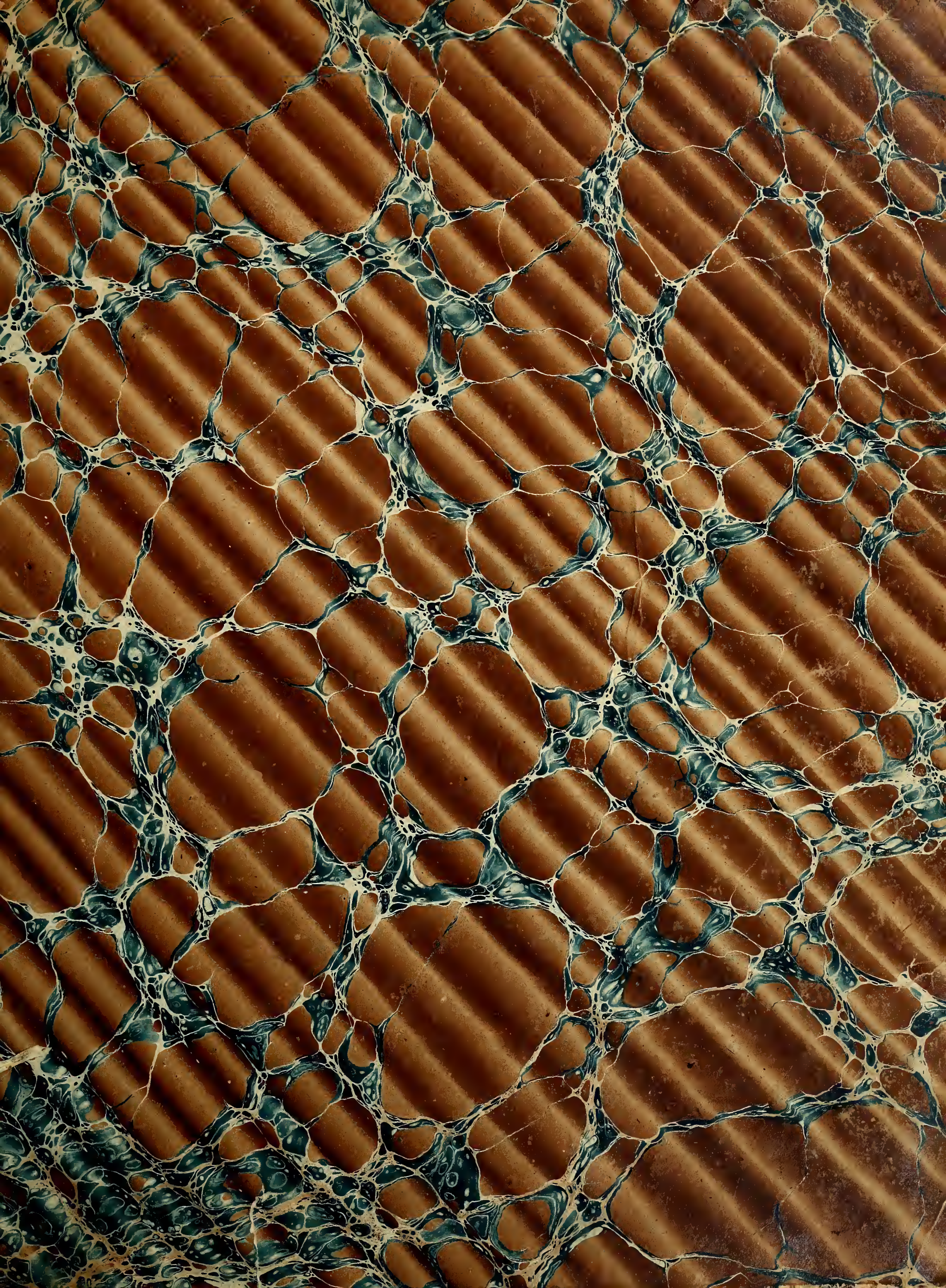


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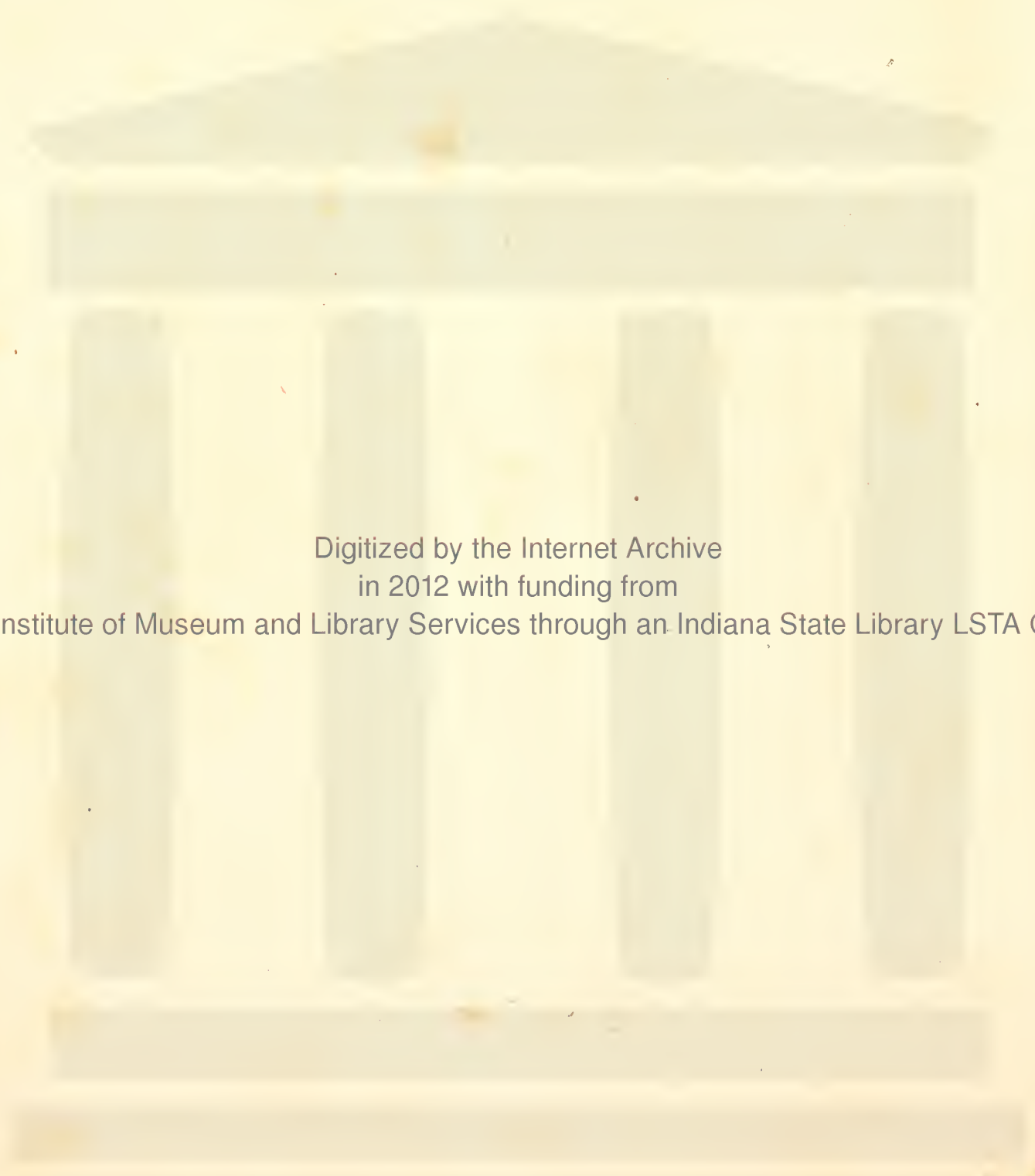




1810

1810

20



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COLUMBIA

THE
GEM OF THE OCEAN.



WRITTEN & COMPOSED
BY

DAVID T. SHAW

SUNG AT THE

BOSTON, NEW YORK AND PHILADELPHIA CONCERTS.

Respectfully dedicated to

JOHN S. DU SOLLE.

Arranged by T. A. BECKET, Esq.

Piano.



Guitar.



Philadelphia: LEE & WALKER, 722 Chestnut St.

COLUMBIA
THE LAND OF THE BRAVE.

WRITTEN AND COMPOSED BY

DAVID T. SHAW.

Maestoso.

VOICE.

PIANO.

The musical score is written for voice and piano. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Maestoso'. The score is divided into three systems. The first system shows the voice part with a whole rest and the piano part with a complex accompaniment. The second system continues the piano accompaniment. The third system introduces the vocal melody with the lyrics: 'O Co-lum-bia! the gem of the o-cean, The home of the brave and the free, The'. The piano accompaniment continues throughout the vocal line.

Entered according to Act of Congress, A.D. 1843, by GEO. WILLIG, in the Clerk's Office of the District Court in the Eastern District of Pennsylvania.

shrine of each pa - triot's de - vo - tion, A world of - fers hom - age to thee. Thy

man - dates make he - roes as - sem - ble, When Lib - er - ty's form stands in

view, Thy ban - ners make ty - ran - ny trem - ble, When

borne by the red, white and blue, When borne by the red, white and blue, When

borne by the red, white and blue, Thy ban-ners make ty - ran - ny

trem - ble, When borne by the red, white and blue.

2

When war winged its wide desolation,
 And threatened the land to deform,
 The ark then of freedom's foundation,
 Columbia, rode safe through the storm;
 With her garlands of vict'ry around her,
 When so proudly she bore her brave crew,
 With her flag proudly floating before her,
 The boast of the red, white and blue.

3

The wine-cup, the wine-cup bring hither,
 And fill you it true to the brim!
 May the wreaths they have won never wither,
 Nor the star of their glory grow dim!
 May the service united ne'er sever,
 But they to their colours prove true!
 The Army and Navy forever,
 Three cheers for the red, white and blue!

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Mr. Grobe, however, is so well known that any remarks here as to his qualifications would be superfluous. Suffice it, that he has produced in his "*New Method*" a work for elementary teaching—superior to any in existence. It is eminently the book for the people, and cannot too strongly be recommended. It is the result of the ripe experience of its author, and invaluable to teachers and pupils. The pupil is led by easy and pleasant means gradually and certain to the desired end. Nothing is anticipated, nothing hurried. The dryness so often complained of in works of instruction is altogether avoided. It is the most simple, clear, progressive, and judicious system of instruction extant; its study will be rather pleasure than work for the pupil. It is extremely practical; none better for beginners. The theoretical instructions do not precede the practical portion of the work as in other books, but are combined therewith. The work contains ten engraved figures, illustrating the different positions of the hands and fingers; also, the pronunciation of many Italian words used in music.

It is impossible to read the instructive preface of this excellent method without an earnest desire to peruse the whole volume. Page after page it will be perused with feelings of admiration. In many respects this book is different from all others meant for teaching, and marks a new era in the art.

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The typographical appearance of this volume deserves particular attention. Clear and distinct type, beautiful paper, well executed illustrations, and elegant binding are too unusual rarities in a musical work not to deserve the highest praise.

We conclude with the firm conviction that this "*Method*" must and ought to meet with that success, which, after all, is the only one that will equally please author and publishers—the success that is testified to by the purse of the public—the only tangible and certain critic that is liable to no mistakes.

Copies will be sent by mail, free of postage, on the receipt of the marked price. It can be obtained in large or small quantities of music dealers and booksellers generally throughout the United States and Canadas.

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Philadelphia, 1859.

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GEN. JAMES B. STEEDMAN.

WE'LL



CONQUER OR DIE

SONG AND CHORUS.

Words by
MAGGIE KILMER

Music by
H. GORDON.



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O! TOUCH NOT MY SISTER'S PICTURE;
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The following incident was related by a Rebel Prisoner, to an attendant, who, by many acts of kindness, had won his confidence:

I was searching for spoils among the dead and dying, upon a deserted battlefield; when I discovered a small gold locket upon the person of a dying boy, apparently about fifteen years of Age. As I endeavoured to loose it from his grasp, he opened his languid eyes, and implored me, by all that was good and pure, by the memory of my own Mother, not to rob him of his Sisters Picture: Oh! said he "It was her last gift." I promised her, when she kissed my cheek at parting, that I would always wear it near my heart, in life, or death." Then as if throwing his whole soul into the plea, he exclaimed: "O! Touch not my Sisters Picture." As the last words faltered upon his tongue, his voice was hushed in death. By the dim light of the stars, I hastily scooped a shallow grave, and buried him with his Sisters Picture lying upon his breast.

On the bloody field of battle.
One dark night, with stealthy tread, &c.

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Have you heard of the beautiful Realm of the West,
Encircled by oceans, and kissed by the sun!
Have you heard of the nations that thrive on her breast,
Bright heirs of her grandeur, the "Many in one!"

Chorus—

Kings cannot govern this land of our choice,
Liberty loves us, and peace is our guest;
Shout for the Union with heart and with voice,
God is our king in this Realm of the West.

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WE'LL CONQUER OR DIE.

SONG AND CHORUS.

Words by MAGGIE KILMER.

Music by H. GORDON.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Piano.' and featuring a treble and bass staff with various chords and a triplet in the treble. The introduction is followed by two systems of piano accompaniment, each with a treble and bass staff and a 'Ped.' (pedal) marking. The vocal melody is introduced in the third system, with lyrics: '3. God of our sires, who gave us Our free - dom un-'. The fourth system continues the vocal melody with lyrics: '1. Borne on the bree - ze's pin - ions, Whisp'ring so' and '2. Do the sons of A - mer - i - ca slumber? Must the ban - ner of'. The fifth system continues the vocal melody with lyrics: 'stained of yore, Thine arm can stay and save us, From our'. The sixth system continues the vocal melody with lyrics: 'soft - ly still, Brought by the rush - ing min - ions That' and 'free - dom fall? Au - swer the count - less num - bers, That'. The piano accompaniment continues throughout the vocal parts, with a final system of piano accompaniment at the end.

3. God of our sires, who gave us Our free - dom un-

1. Borne on the bree - ze's pin - ions, Whisp'ring so
2. Do the sons of A - mer - i - ca slumber? Must the ban - ner of

stained of yore, Thine arm can stay and save us, From our

soft - ly still, Brought by the rush - ing min - ions That
free - dom fall? Au - swer the count - less num - bers, That

threat - en - ing foes once more, And the right shall tri - umph and
 fol - low the storm king's will, We can hear the shout of the
 march at the trum - pet's call, 'Mid the beat of drums and the

free - dom shall stand, And the Red, White, and Blue wave o - ver the
 com - ing foe, The din of the con - flict, the shriek of
 clash of steel, And the deaf - en - ing boom of the can - non's

land, And our watch - word shall be as a - ges roll
 war, And we know that the spir - it of war com - eth
 peal, From the lips of the dy - ing, the death - glaz - ing

by, Our U - nion for - ev - er, we'll con - quer or die.
 nigh, Call - ing free - men to bat - tle, to con - quer or die.
 eye, Comes the an - swer for - ev - er, We'll con - quer or die.

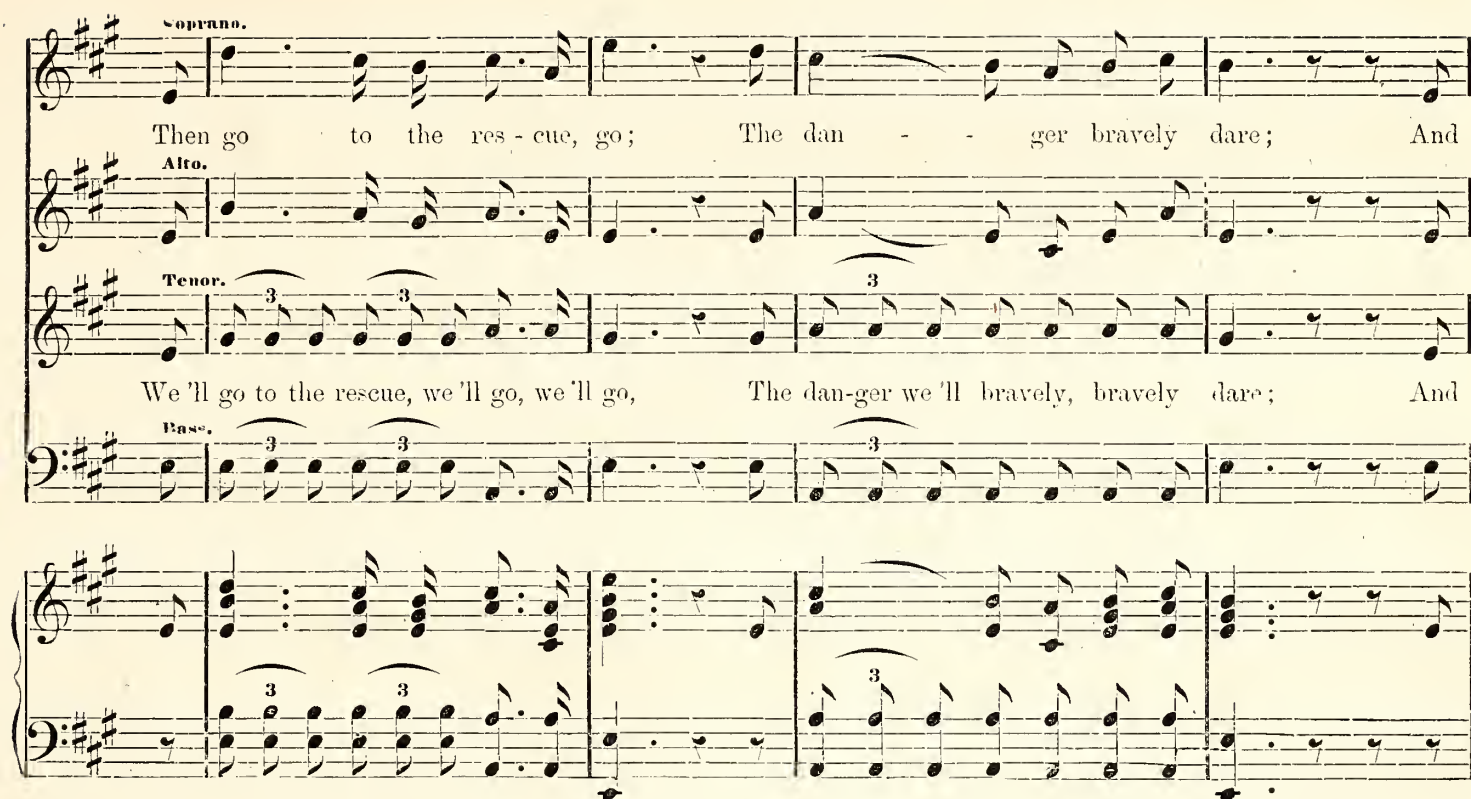
CHORUS.

Soprano.
Then go to the res-cue, go; The dan-ger bravely dare; And

Alto.

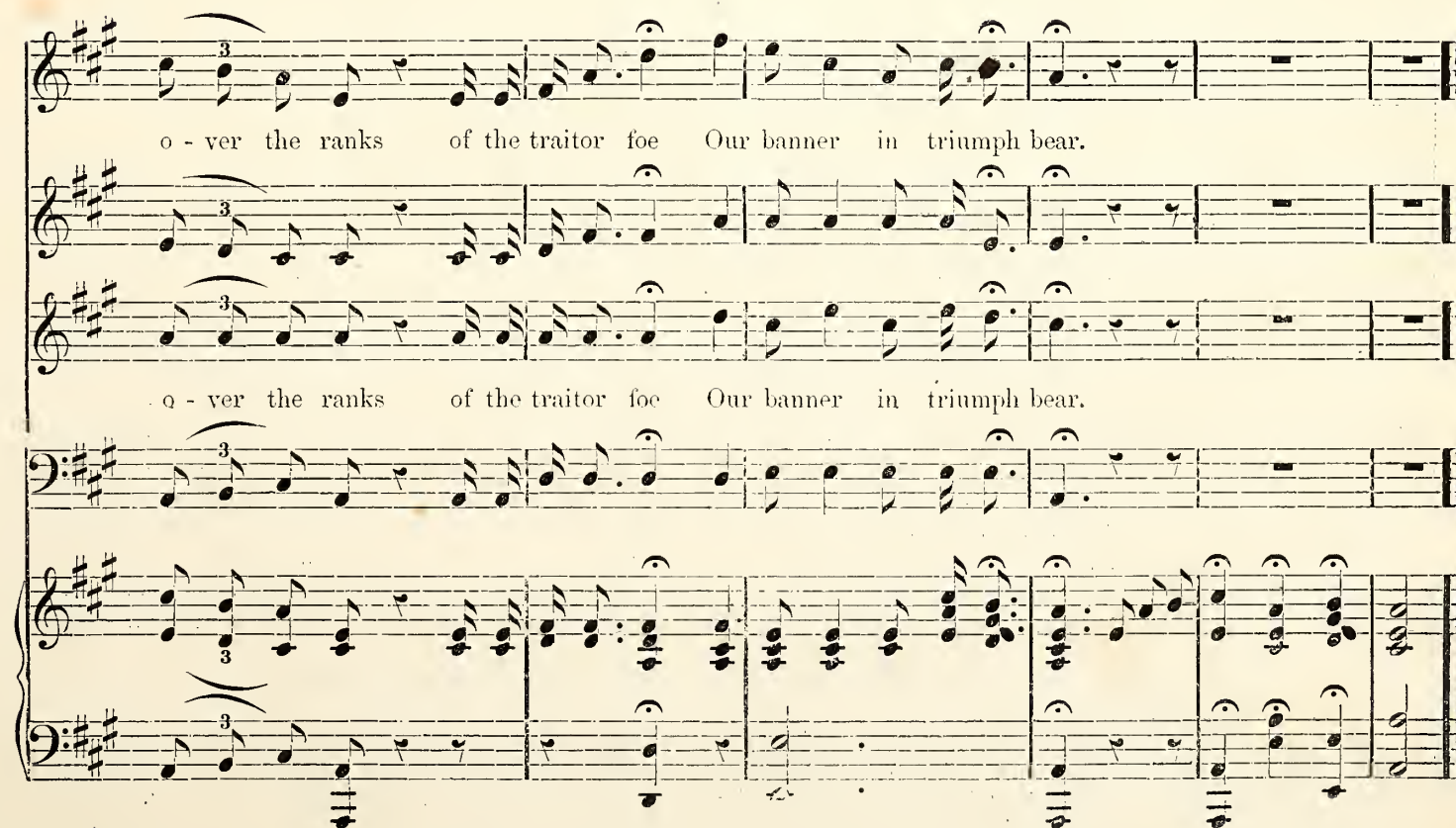
Tenor.
We'll go to the rescue, we'll go, we'll go, The dan-ger we'll bravely, bravely dare; And

Bass.



o-ver the ranks of the traitor foe Our banner in triumph bear.

o-ver the ranks of the traitor foe Our banner in triumph bear.



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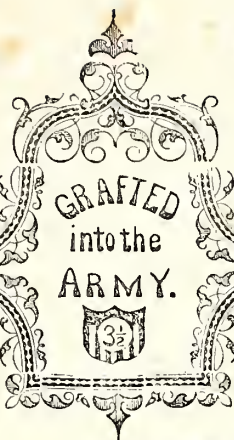
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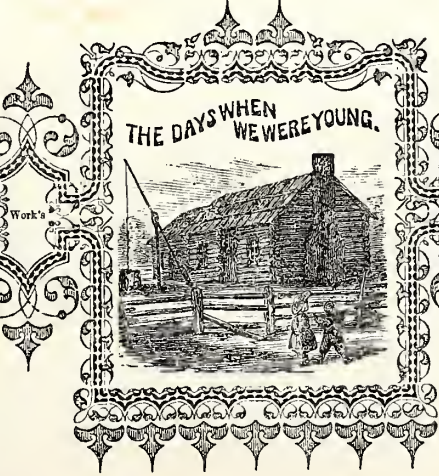
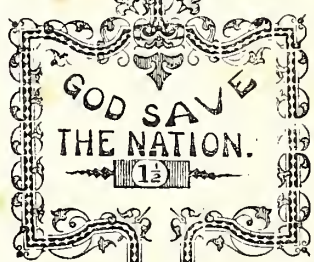


COLUMBIA'S GUARDIAN ANGELS.

SONG AND CHORUS.

Words and Music by

HENRY C. WORK.



Entered according to Act of Congress, A. D. 1903, by Root & Cady, in the Clerk's Office of the District Court for the Northern District of Illinois.

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With Pianoforte Accompaniment.

For Men's Voices.—1st and 2d Tenor, and 1st and 2d Base.

- Forward Boys**..... *G. F. Root.* 1½
Key of C. 3-4 and 2-4 time. First Tenor goes up to A. First movement *andante*—second *allegro*.
- March on! March on!**... *Soldier's Glee*..... *Wm. Lewis.* 3
Key of B flat. 6-8 time. First Tenor goes up to G. Has a Duet—bold and energetic.
- Come on this Silent Night**... *Serenade*..... *James Grant Wilson.* 1½
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For Mixed Voices.—Soprano, Alto, Tenor and Base.

- God Save the Nation**..... *Henry C. Work.* 1½
Key of G—4-4 time. Not difficult. All the parts within ordinary compass.
- Wake, Lady, Wake! we are Singing to Thee**... *Serenade*..... *Root.* 3½
Key of G—6-8 time. Solo for Tenor goes up to G. Moderately difficult.
- Row, Row, Homeward we go**..... *S. W. Martin.* 3½
Key of F—6-8 time. Barcarolle movement. Within usual compass. Moderately difficult.
- God bless our brave young Volunteers**..... *Geo. F. Root.* 1½
Key of C—3-4 time. Earnest and patriotic.
- Girls at Home**..... *Henry C. Work.* 2½
Key of A—4-4 time. Companion to "Brave Boys are They."
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Key of E flat—6-8 time. "O give me a home in the beautiful West." Moderately difficult.
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Key of C—4-4 time. within the usual compass. Words by the celebrated DR. BONAR.
- List, the Evening Breeze is Stealing**..... *J. M. Hubbard.* 3½
Key of B flat—4-4 time. A boat glee. Moderately difficult.

Published by ROOT & CADY, Chicago.

Columbia's Guardian Angels.

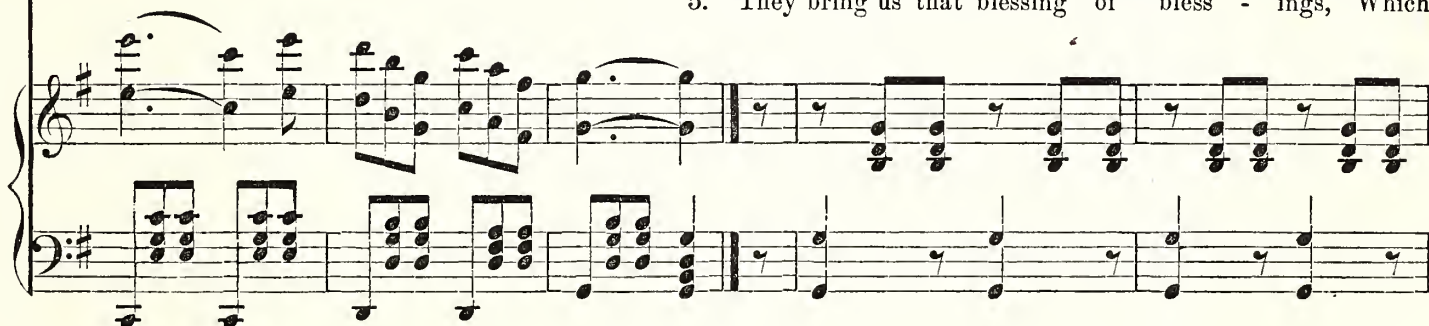
Words and Music by HENRY C. WORK.

No. 24.

PIANO.



1. An ech - o floats down from the moun - tains, And
2. The ban - ner hangs high in the heav - ens, The
3. The stronghold of Ty - ran - ny trem - bles— Her
4. They bring us the place a - mong na - tions, Our
5. They bring us that blessing of bless - ings, Which



finds on the prai-ries re - lease;	An ech - o whose won - der - ful bur - den Is
bea - con commen - ces to burn;	The shout of the freedman goes up - ward, To
min - ions re - tire in dis - may,	Like spec - ters that fade in the dark - ness, Be -
an - ces - tors gave us be - fore;	The birth-right that some would have bar - ter'd, They
few were yet look-ing to see—	A firm and un-change - a - ble Un - ion, In



Refrain.

"Vic-to-ry! Lib-er-ty! Peace!"
 welcome their waited re - turn.
 fore the ar - ri - val of day.
 now in its fullness re - store.
 fact, as in the - o - ry, free!

{ The glo - ri - ous tri - o, be - hold they are
 Go tell the lone watch - ers of earth, they are

com - ing! Their her - alds are stand - ing e'en now at your door: }
 com - ing To bless us— be with us— for - sake us no more. }

Semi-Chorus. Commence very softly.

SOPRANO.
 Are coming, are coming, are coming, are coming, are coming, are coming once more.

ALTO.
 Are coming, are coming, are coming, are coming, are coming, are coming once more.

TENOR.
 Are com - ing, are com - ing, are com - ing once more.

* If the voice does not reach G easily, sing the small notes.

Full Chorus.

“Glo - ry to God in the high - est!” And the people shall answer “A - men!” Co-

lum - bi - a's Guar - di - an An - gels Re - turn to their em - pire a - gain.

lum - bi - a's Guar - di - an An - gels Re - turn to their em - pire a - gain.

365-3

NEW MUSIC:

PUBLISHED BY
ROOT & CADY,
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Corporal Schnapps.

Song and chorus, by HENRY C. WORK; price 30 cents. Key of D (two sharps). Ranges to E above. Serio-comic, and requires good descriptive powers, in voice, pronunciation, and manner.

My heart is broken into little pits,
I tell you, friend, what for;
My sweetheart-heart, von coot patriotic kirl,
She trives me off mit der war.
I fights for her der pattles of te flag—
I schtrikes so prave as I can;
Put now long time she nix remempers me,
And coes nit another man!

Chorus.—Ah! mine fraulein!
You ish so ferry unkind!
You coes nit Hans to Zhermany to live,
And leaves poor Schnapps behind.

Bury the Brave where They Fall.

Song and quartette, by Lieut. H. L. FRISBIE; price 25 cents. Key of A flat (four flats). Ranges to E² above, and, in the chorus, to A flat below, and requires impressive tones and enunciation.

Then sleep on, soft be thy repose,
And green be the turf on thy breast;
The glorious stars of our banner shall watch
O'er the graves where our heroes rest.

Sleighting with the Girls.

Song and chorus, by the same author; price 30 cents. Key of B flat (two flats). Ranges to E flat above; rather a quick movement, chorus taxing the rhythmic powers, and requires a clear bright quality of voice.

Round her waist your coat sleeve lingers,
(There's an arm inside, of course.)
While she gaily holds the ribbons,
And drives your fancy horse.
Your heart, oh, how it flutters,
Your head, oh, how it whirls,
One has such funny feelings
When sleighting with the girls.

She Sleeps beneath the Elms.

Song and chorus, by J. P. WEBSTER; price 30 cents. Key of A (three sharps). ranges to E above; movement *andante sostenuto*, and requires pure and sympathetic tones. The accompaniment occasionally touches the relative minor.

My darling sleeps beneath the lofty elms,
Where song-birds warble in their leafy homes.

I stand on Memory's golden shore.
Song and quartette, by the same author; price 30 cents. Key of A flat. Ranges to E flat above. Requiring a style of performance similar to the preceding.



I stand on memory's golden shore,
And muse and dream, this autumn night,
Recalling forms that nevermore
Shall bless on earth my weary sight.
I reach in vain to grasp the hands
That beckon from the further side,
Where gleam the shining silver sands—
Where murmurs soft the silver tide.

Sing Softly, Love.

Song and chorus, by the same author; price 30 cents. Key of E flat, (three flats.) Ranges to F above; movement, *moderato*, in triple time. Requires clear tones, modified by true feeling. The bass in the chorus is somewhat marcato, while the other parts are sustained.

Sing softly, love, sing softly,
For swift are the hours that fly—
While you and I together sit,
As in the days gone by.

Maudie Moore.

A song with chorus, by J. R. Thomas; price 25 cents. Key of G (one sharp). Ranges to E above; movement, *moderato*. Requires the sympathetic quality of tone and careful articulation. Accompaniment bringing in some characteristic changes in harmony.

How wildly glad, yet sweetly sad,
Come back the darling days of yore;
When first I knew how tried and true,
Could be the heart of Maudie Moore,

Lottie in the Lane.

A ballad, by the same author; price 25 cents. Key of D (two sharps). Ranges to E above; movement, *allegretto*. Calls for neatness in articulation, and joyfulness in tone, together with considerable skill in the accompaniment.

The sun was going down to rest,
Behind the woody hill;
The sky was all in crimson drest,
And silent was the mill.
Upon the breeze, a gentle sound
Was wafted o'er the plain,
And soon with fairy step and bound,
Came Lottie down the lane.

One by One.

Song, by the same author; price 25 cents. Key of G. Ranges to D above and, by choosing notes, to G below. Is graceful and flowing in movement, and requires good taste and appreciation to like it and perform it. The author says of it: "This is a song after my own heart."

One by one the sands are flowing,
One by one the moments fall—
Some are coming, some are going—
Do not strive to grasp them all.

Angel Mary.

Duet and chorus, by J. M. HUBBARD; price 50 cents. Key of A². Ranges to E; movement, *moderato*. Requires pure and blending voices, is of moderate difficulty as to chorus and accompaniment.

Oh my Mary! angel Mary!
Soul of truth and tenderness,
Never more this aching bosom
Gentle head as thine shall press.

Love, Sweet Love is Everywhere.

Song, by the same author; price 40 cents. Key of B flat (two flats). Ranges to G above; is in triple time; movement, *allegretto*, and has a good deal of modulation in the accompaniment which is quite difficult.

Why should the earth grow old with care?
While love, sweet love, is everywhere.

Beautiful Child of Song.

Solo, by S. C. FOSTER; price 25 cents. Key of D minor (one flat). Ranges to F above. Six-eight time. Beautiful changes to major in the harmony, accompaniment moderately difficult.

Come, for the spell of a fairy,
Dwells in thy magical voice.

Will you come to meet Me, Darling.

Song and quartette, by G. F. Root; price 25 cents. Key of E flat (three flats). Ranges to E flat above; movement, *andantino*; accompaniment simple in the rhythm, but somewhat changeful and peculiar in harmony. In the chorus the

melody is sustained and the other voices marcato in the first half—all joining together in the close.

When my feet have grown too weary,
Further on to press their way,
When my spirit waits the bidding
To be severed from its clay,
I shall need some hand to guide me
O'er the dark and flowing tide;
Will you come to meet me, darling,
When I reach the river side?

Ah, He kissed Me when He left Me.

Song and chorus, by Lillia Dowling. Key of E flat. Ranges to E flat above. Beautiful rhythmic movement, and plaintive and touching in the melody.

Ah he kissed me when he left me,
And his parting words remain
Treasured deep within my bosom,
"Dearest, we shall meet again."

Will you wed me now I'm lame, love.

Song and chorus, by Avanelle L. Holmes. Key of G; movement, *moderato*. Ranges to D. Somewhat marchlike in movement. The last verse only is subjoined. In the first three he is rather discouraged.

What, your eyes are full of tears, love,
And your lips are trembling too,
And you turn your blushing cheek, love,
From my long and earnest view—
Can I hope? ah, no! the thought is vain, love,
But the hand! why comes it near?
And those murmured words—"O joy, love,
They have banished every fear."

All Hail to Ulysses.

Song and chorus in honor of General Grant, by Chas. Haynes; price 25 cents. Key of B flat. Ranges to F above. Bold movement, and requires trumpet tones.

All hail to Ulysses, the patriot's friend—
The hero of battles renowned;
He has won the bright laurel,
Its garland he wears;
And his name thro' the world we will sound.

Who'll Save the Left?

A scene in the battle of Murrefreesbro, by Geo. F. Root; price 50 cents. Good for baritone or tenor singers with strong voices that possess declamatory and descriptive powers. The accompaniment requires a strong hand, on account of the long tremolo with which the piece commences.

Over the stream they went into the fight,
Cutting their way on the left and the right.

Babylon is Fallen.

Song and chorus, by Henry C. Work; price 25 cents. Some singers have told us that they preferred this song to its companion—"Kingdom Coming." It certainly becomes more and more appropriate as the strongholds of the South fall into our hands, and the soldiers of "African descent" join in the fight.

Look out dar now! we's a gwine to shoot!
Look out dar, don't you understand?

Johnny Schmoker.

A chorus arranged by B. F. Rix; price 50 cents. All say that for a company of singers, whether young or old, nothing of its kind has ever been published like this. It contains the most irresistible fun, both of song and motion, while at the same time it is unexceptionable in all respects.

Rub a dub a dub das ist mein drummel,
Pilly willy wink das ist mein fife,
Tic nic noc das ist triangle,
Bom, bom, hom das ist mine trombone, &c.

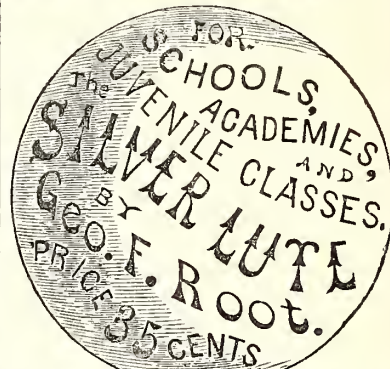
Just before the Battle, Mother.

Song and chorus, by Geo. F. Root; price 25 cents. Key of B². Tender and beautiful.

Just before the battle, mother,
I am thinking most of you,
While upon the field we're watching,
With the enemy in view;
Comrades brave are round me lying,
Filled with thoughts of home and God,
For well they know that on the morrow
Some will sleep beneath the sod.

Sleeping for the Flag.

Song and chorus, by Henry C. Work; price 25 cents. Touching and tender, of deep interest to those whose brothers are resting on the battle field.



When our boys come home in triumph, brother,
With the laurels they shall gain;
When we go to give them welcome, brother,
We shall look for you in vain.
We shall wait for your returning, brother,
Though we know it cannot be;
For your comrades left you sleeping, brother,
Underneath a southern tree.

O, come you from the battle field?

A dialogue duet, for soprano and tenor, by Geo. F. Root; price 25 cents. This is a scene between a soldier who, during his three years' absence, has changed from a boy to a man, and his old mother who does not at first recognize him. This is found interesting and effective either in concert or parlor.

"O come you from the battle-field, and soldier can you tell
About the gallant Twentieth, and who are safe and well?
Oh, soldier! say my son is safe, for he is all my care,
And you shall have a mother's thanks, a widow'd mother's prayer."

The Old Brown Cot.

Song and chorus, by T. H. Tanner; price 25 cents. A beautiful poetic and musical description of many a "dear old home." These words are set by some other person. Should you write for this, specify Tanner's copy.

It stood beside the running brook,
Whose waters turn'd the noisy mill,
And close beneath the tall old oak,
That nodded on the sloping hill,
The woodbine creeping o'er the walls;
The sunshine on the grassy plot;
How beautiful were they to me,
When home was in that old brown cot.

Daisy Deane.

Song and chorus, by J. R. Murray; price 25 cents. Fresh and beautiful as the "meadow and the flowers," that our young soldier so pleasantly describes—a very sweet though simple melody.

'Twas down in the meadows, the violets were blow ing,
And the spring-time grass was fresh and green;
And the birds by the brooklets their sweet songs were singing
When I first met my darling Daisy Deane.

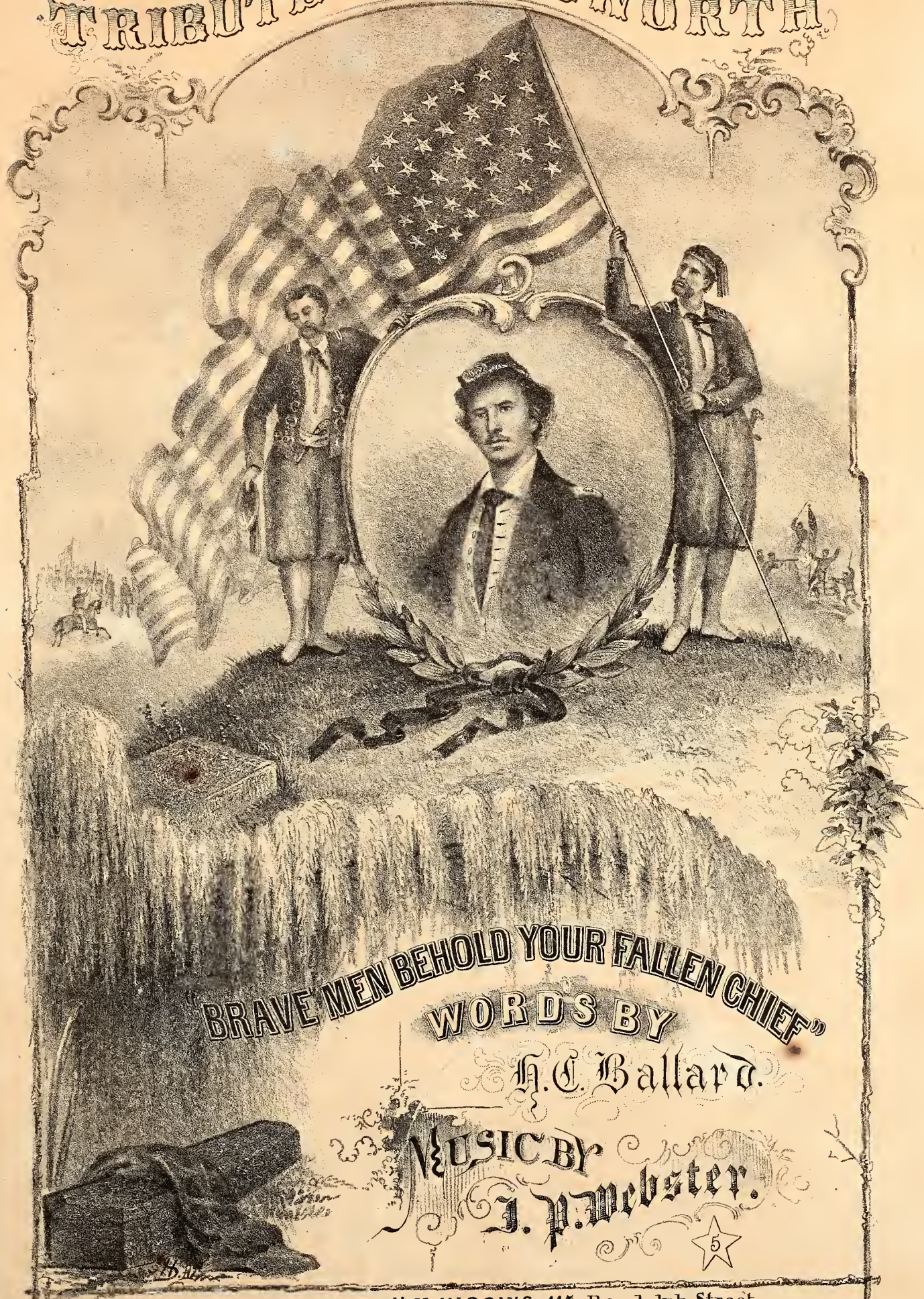
Within the sound of the Enemy's Guns.

A remembrance of Gettysburg. Music by Geo. F. Root; price 50 cents. For a base voice, with *obligato* accompaniments, about as difficult as the "Ivy Green," and in something of the same style.

Within the sound of the enemy's guns,
Within their sound are we;
A gallant band of patriot sons,
Fighting the battles of Liberty.



TRIBUTE TO ELSWORTH



“BRAVE MEN BEHOLD YOUR FALLEN CHIEF”
WORDS BY

H. C. Ballard.

MUSIC BY
J. P. Webster.



Chicago Published by H. M. HIGGINS, 117 Randolph Street.

ENTERED ACCORDING TO ACT OF CONGRESS IN THE YEAR 1862 BY H. M. HIGGINS IN THE CLERK'S OFFICE OF THE DISTRICT COURT OF THE NORTHERN DISTRICT OF ILLINOIS.

LITH. BY CHAS. SHOBOR, CHICAGO.

JORDAN & STRENGTH.

PRINTED IN 1875.

BRAVE MEN, BEHOLD YOUR FALLEN CHIEF!

Words by H. C. BALLARD.

Music by J. P. WEBSTER.

CONTRALTO or BASS SOLO.

Slow.

Dead! Dead! Dead at the dawning of the

strife! Dead! Dead! and late so loyal, brave.... and true; When

high hopes centered in his life, And fond eyes had his fame in view, Ellsworth, Ellsworth,

Ellsworth, the noble, brave and true. Ellsworth, Ellsworth, Dear departed, brave and true.

marcato.

Enfold him in the stripes and stars, He will not dim the brightest beam, His blood will

Enfold him in the stripes and stars, He will not dim the brightest beam, His blood will

Enfold him in the stripes and stars, He will not dim the brightest beam,

tinge the crimson bars, Add richer lus - tre to its gleam. FINE.

tinge the crimson bars, Add richer lus - tre to its gleam. FINE.

His blood will tinge the crimson bars, Add richer lustre to its gleam. FINE.

Brave men, behold your fallen chief.

And let no word of censure fall, Let those who scorn the world's applause, Know

And let no word of censure fall, Let those who scorn the world's applause, Know

well he went at duty's call And per-ish'd in his coun-try's cause..... *Dal Seg.*

well he went at duty's call And per-ish'd in his coun-try's cause..... *Dal Seg.*

Brave men, behold your fallen chief. *Dal Seg.*

2^d VERSE.

5

Brave men, behold your fallen chief! Whose love your hearts will keep in trust, Our

tears will mingle with your grief, Strike down the traitors to the dust.

Enfold him in..... the stripes and stars,..... He will not dim..... the brightest beam, His blood will

Enfold him in..... the stripes and stars,..... He will not dim..... the brightest beam, His blood will

Enfold him in the stripes and stars, He will not dim the brightest beam,

Brave men, behold your fallen chief.

Brave men, behold your fallen chief.

tinge..... the crimson bars,..... Add richer lus - - tre to its gleam. FINE.

tinge..... the crimson bars,..... Add richer lus - - tre to its gleam. FINE.

His blood will tinge the crimson bars, Add richer lusture to its gleam. FINE.

FINE.

Sleep on, brave heart, the flag they bore, Thro' all the land at

Sleep on, brave heart, the flag they bore, Thro' all the land at

Sleep on, sleep on, brave heart, sleep on, the flag, thenoble flag they bore, Thro' all the land, thro' all the land, thro'

Brave men, behold your fallen chief.

last shall wave, Your bold Zou - aves, when war is

last shall wave, Your bold Zou - aves, when war is

all the land at last shall wave, Your bold Zouaves, your bold Zouaves, when war is o'er, when

Dal Segno.

o'er Will plant that ban - - ner on your grave.....

Dal Segno.

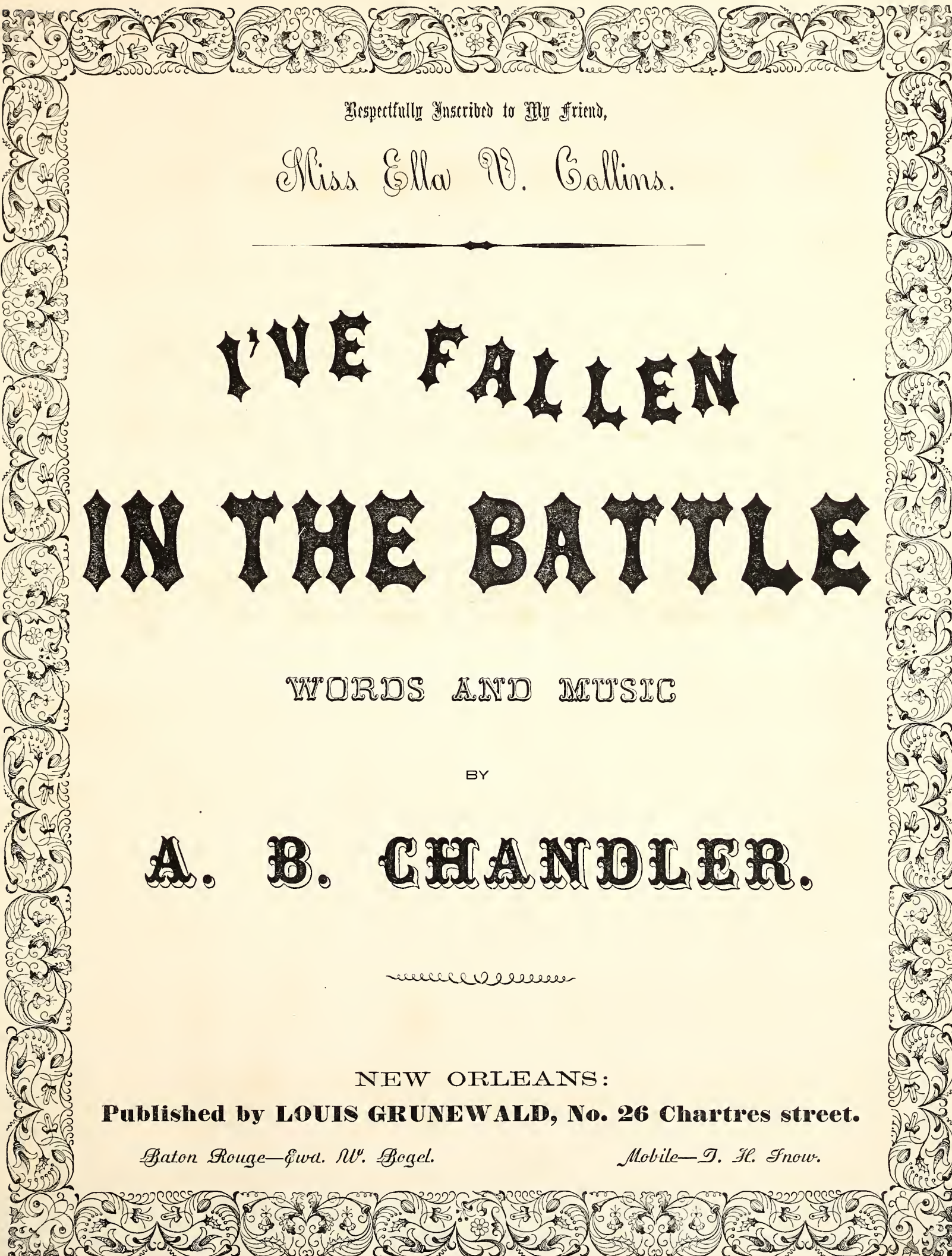
o'er Will plant that ban - - ner on your grave.....

war is o'er Will plant that banner, plant that ban - ner, ban-ner on your grave.....

Dal Segno.

Brave men, behold your fallen chief.

Pearson Eng'r.
Chicago, Ill.



Respectfully Inscribed to My Friend,

Miss Ella V. Collins.

**I'VE FALLEN
IN THE BATTLE**

WORDS AND MUSIC

BY

A. B. CHANDLER.

NEW ORLEANS:

Published by **LOUIS GRUNEWALD**, No. 26 Chartres street.

Baton Rouge—Gwd. W. Bogel.

Mobile—J. H. Snow.

THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

BY JOHN BURNET

IN TWO VOLUMES

LONDON

Printed by J. Streater, at the Sign of the Gun, in St. Dunstons Church-yard, near the North-Door

I'VE FALLEN IN THE BATTLE

Words & Music by A.B.CHANDLER .

PIANO .

The piano introduction consists of two systems of music. The first system has a treble staff with a melody of quarter and eighth notes and a bass staff with a simple accompaniment of eighth notes. The second system continues the melody and accompaniment, ending with a final chord in the bass staff.

Con dolce.

The first line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The lyrics are: "I've fall - en in the bat_tle My thoughts are all with thee; A -". The piano part has a steady eighth-note accompaniment.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "- mid the can_non's rat_tle Thy spir - it comes to me . Oh". The piano part continues with the same eighth-note accompaniment.

moth - - er, I am dy - - ing Up - on this bat - tle

plain; My puls - es fast are fly - - ing; We

near shall meet a - gain I fought for right and

CHOR

free - - dom, Be - side the no - ble brave; Be -

fore dis-grace of coun - try, Oh, let me have the grave

D.C.

2.

Oh tell my lovely sister,
 That in my dying hour,
 I sadly, sadly miss'd her
 Sweet tones a magic pow'r.
 Her eye will miss me, mother,
 When gallantly shall come,
 The troops without her brother
 Back to their village home

CHORUS.

3.

And yet there is another
 With soul lit eye of blue
 I love not as a brother -
 That maid so fond and true.
 Down by the brookside mother
 No more we'll ever roam
 With hand in hand together,
 Beside her cottage home.

CHORUS.

4.

To me at our last meeting
 While trembling on my breast,
 With heart all wildly beating
 She gave this golden tress;
 Oh take it to her mother,
 And say that ever more
 My spirit shall be with her
 On earth by sea or shore

CHORUS.

NEW AND POPULAR MUSIC

PUBLISHED BY

LOUIS GRUNEWALD, 26 Chartres St., New Orleans.

SONGS.

Aime Moi, French and English, E. Bischoff,
Ah! I have sighed to rest me, Trovatore, Verdi,
Ave Maria Schubert,
Amours du Diable, No. 7 Grisar,
A place in thy memory, dearest Smith,
Brightest Eyes Stigelli,
Brook Dolores,
Bird of Beauty Scott,
Bridge Lindsay,
Calm me to rest Verdi,
Cot where I was born Wellmarth,
Could I but hush a father's sigh (Trio, Bohemian Girl) Halsey,
Charles VI, No. 18 Halsey,
Dearest, then I'll love you more Glover,
Do they think of me at home Hodges,
Dreams Wrighton,
Dearest spot on earth Hemans,
Evening Song of the Virgin (Duet) Hall,
Ever of Thee Fierce flames are raging (Trovatore) Moore,
Flowers from foreign lands FREE MARKET SONG LaHache,
One of Mr. LaHache's best efforts, and daily sought for.
Girls and the Flowers Gipsy Countess (Duet) Kucken,
Goodnight Farewell Her bright smile haunts me still, Richards,
He's gone; Il va partir (Romance); Holy Mother, guide his footsteps (Duet) Wallace,
Hours there were Haunted Spring Lover,
Here's a health to thee Rodwell,
Home, Sweet Home Bishop,
Had I never known thee Martin,
"Il Bacio" (valse song) Arditi,
I'd be a Star Gerken,
I WOULD LIKE TO CHANGE MY NAME, LaHache,
I would like to change my name,
And share another's home,
With a heart that's kind and true,
And one that would not roam:
For my schooling days are over,
The books I've thrown aside,
I've often been a bridesmaid.
'Tis time I was a bride.
This lively Song is becoming very popular.
I know not why I love thee Wade,
I've wandered in dreams Werlein,
I never have been false to thee Glover,
I love, I love but thee Barker,
I'm leaving thee in sorrow Hon. Mrs. Norton,
Juanita Concione,
Judith Crouch,
Kathleen Mayourneen Kitty Tirrell Glover,
Love Me E. Bischoff,
Love Not Blockley,
Love launched a fairy boat Julie,
Marseillaise DeLisle,
Murmuring Sea (Duet) Glover,
My Normandie Berat,
No, ne'er can thy home be mine Bayly,
Oh, whisper what thou feelest Richards,
Over the summer sea Verdi,
Oh, take me to thy heart again Balfe,
PRAYER FOR PEACE (words by a lady of New Orleans) Bischoff,
O gentle Peace, before thee stand
The children of this bleeding land—
A weary, worn, but hopeful band,
Thy blessings, thy blessings to implore.
This beautiful and sentimental song is written by a lady of New Orleans, and is one of the author's best compositions.

Rosy Thorn La Hache,
Shells of Ocean Cherry,
Still in my dreams thou'rt near Hall,
Switzers' Farewell Mengis,
Serenade Schubert,
Thou art so near, and yet so far, Reichardt,
Thou art gone, Thou art gone Glover,
TEAR FELL GENTLY Buckholz,
As good a piece as the author is a good-natured gentleman.
Tarry no longer LaHache,
THE YOUNG WIDOW E. Bischoff,
She is modest, she is bashful,
Free and easy, but not bold:
Like an apple, ripe and mellow,
Not too young, and not too old.
Half inviting, half repulsion.
Now advancing, and now shy:
There is mischief in her dimple,
There is danger in her eye.
Really a most excellent song, and bids fair to become exceedingly popular.
The Lord's Prayer Jacobs,
They tell me I shall love again Glover,
Twilight Dews Stevenson,
What are the wild waves saying, Glover,
Will you love then as now Linley,
Why do summer roses fade Baker,
Where are the friends of my youth, Baker,
Would I were with thee Where are now the hopes ("Norma,") Bellini,
Within a mile of Edinboro' (Scotch) We now must part (Fille du Reg.) You ask me why I'm lonely Centemeri,

POLKAS.

CLARA POLKA Bischoff,
This highly pleasing Polka is a most excellent composition.
Deliciosa Merz,
First Love Wallerstein,
Fille du Marbre Bizot,
Fifers of the Guard, or 2nd Polka Militaire Ascher,
Gipsy Leutner,
Itzig, Juden, Polka Jacobs,
Marien Polka Vom Hofe,
Morgan's Bride Davis,
Pleasure Train Wallerstein,
Pearl Jacobs,
Storm Wallerstein,
Vaillance Ascher,
Washington Artillery LaHache,

SCHOTTISCHES.

Here's your Mule Heinemann,
Rochester Schottisch Rullison,
Tiger Rifles Schrenk,

WALTZES.

Affection W. H. F.,
Adele Valse Davis,
Bords du Rhin Huntten,
Dreams on the Ocean Gungel,
Elfin Labitzki,
Fugitives Coinchon,
Free Market Valse Strauss,
Hoffnung Strahlen, (Rays of Hope,) Lanner,
Il Bacio Arditi,
Indiana Marcaillon,
Last Waltz of a Lunatic Beyer,
Pardon of Ploermel Burgmuller,
Nathalie Labitzki,
Romantic Lanner,
SOUTHERN STATES J. Jemenes,
There is a great demand for this pleasing Waltz, and it is already widely known.

Silver Lake LaHache,
TIME TO GO LaHache,
This Waltz has already attained a large circulation, and is one of Mr. LaHache's most pleasing pieces.
Trovatore Strauss,
Valse Brillante Schulhoff,
Valse Styrienne Wollenhaupt,

MAZURKAS.

Continental Mazurka Mrs. Blessey,
Dot Mazurka Patii,
Etude Mazurka Talexey,
Les Fleurs des Attakapas E. Bischoff:
No. 1—La Violettes No. 2—La Pensee Musidora Mazurka Pardon of Ploermel Mazurka Trainaux Mazurka Ascher,
STONEWALL QUADRILLE Jacobs,
This is one of the best Quadrilles ever published, and very popular through all the Southern States.
Pomelia Quadrille Siebeck,
Very good for dancing.

MARCHES, QUICKSTEPS, ETC.

Ben McCulloch Grand March Jacobs,
Free Masons' Grand March Martin,
Henry Clay's Grand March Martin,
Louisville Grand March Ganter,
Marseillaise Grand March Herz,
Norma March Burgmuller,
Oratorial Grand March Martin,
PARADE POLKA MARCH La Hache,
Mr. La Hache is one of our most successful teachers of the Piano, and is one of our best composers. The above piece is played by all our brass bands.
Camelia Dance Vegas,
Dixie Reel Viereck,
Varsovia and Hungarian Virginia Reel Pop goes the Weazel Dance.

INSTRUMENTAL.

Auxil Chorus Krug,
Baladine Lysberg,
Carnival de Venice Schulhoff,
Clochettes de Gran,
Clochette du Patre Wely,
Clochette du Monastere Wely,
Carnival Voss,
Danse Andalouse Ascher,
Danse Espagnole Ascher,
Etude Galop Quident,
Ever of Thee Wallenhaupt,
Gouttes d'Eau Ascher,
Gondolied Oesten,
Hirondelle et le Prisonnier Croisez,
Maiden's Prayer Badarsewska,
Marche Bohemienne Kuhe,
Muscovite Ascher,
Nocturne Dohler,
Premieres Violettes La Hache,
Sur l'Eau Voss,

24 AMUSEMENTS.

1. Trovatore; 2. Lucia; 3. Martha; 4. La Fille Du Regiment; 5. Norma; 6. La Favorite; 7. Bohemian Girl; 8. La Traviata; 9. Lucrezia Borgia; 10. Erani; 11. William Tell; 12. Crown Diamonds; 13. Anna Bolena; 14. Maritana; 15. Caliph of Bagdad; 16. Elisire D'Amore; 17. Sonambula; 18. Belisario; 19. Pardon De Ploermel; 20. Home Sweet Home; 21. Sturm Polka; 22. Lancier Polka; 23. Il Bacio; 24. Maiden's Prayer.

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BRASS INSTRUMENTS,

Warranted of the best kind, and always with the newest improvements, in single pieces, and whole sets, for Music Bands.

ITALIAN STRINGS, of the best qualities known, for every string instrument.

PIANOS TUNED AND REPAIRED.

N. B. I respectfully invite the Trade and Professors of Music, to favor me with their orders, which will always be executed with care and promptness, at the lowest cash prices.



Entered according to Act of Congress, 1862, by Root & Cady, in the Clerk's Office of the District Court, for the Northern District of Illinois.





ROOT & CADY'S VOCAL QUARTETTS

With Pianoforte Accompaniment.

For Men's Voices.—1st and 2d Tenor, and 1st and 2d Base.

- Forward Boys**..... *G. F. Root.* 1½
Key of C. 3-4 and 2-4 time. First Tenor goes up to A. First movement *andante*—second *allegro*.
- March on! March on! Soldier's Glee**..... *Wm. Lewis.* 3
Key of C. 3-4 and 2-4 time. First Tenor goes up to A. First movement *andante*—second *allegro*.
- March on! March on! Soldier's Glee**..... *Wm. Lewis.* 3
Key of B flat. 6-8 time. First Tenor goes up to G. Has a Duet—bold and energetic.
- Come on this Silent Night...Serenade**..... *James Grant Wilson.* 1½
Key of A flat. 3-4 time. First Tenor goes up to A flat. Has some modulations. Smooth, flowing.
- The Outward Bound...Sailor's Glee**..... *J. Molter.* 3
Key of D. 4-4 time. First Tenor goes up to G. Second Base to F sharp below. Has triplets in all the parts—spirited and rather difficult.
- Have ye Sharpened your Swords?...Battle Song**..... *Manchester.* 1½
Key of G—6-8 time. First Tenor goes up to G. With fire.

For Mixed Voices.—Soprano, Alto, Tenor and Base.

- God Save the Nation**..... *Henry C. Work.* 1½
Key of G—4-4 time. Not difficult. All the parts within ordinary compass.
- Wake, Lady, Wake! we are Singing to Thee...Serenade**..... *Root.* 3½
Key of G—6-8 time. Solo for Tenor goes up to G. Moderately difficult.
- Row, Row, Homeward we go**..... *S. W. Martin.* 3½
Key of F—6-8 time. Barcarolle movement. Within usual compass. Moderately difficult.
- God bless our brave young Volunteers**..... *Geo. F. Root.* 1½
Key of C—3-4 time. Earnest and patriotic.
- Girls at Home**..... *Henry C. Work.* 2½
Key of A—4-4 time. Companion to "Brave Boys are They."
- Welcome to Spring**..... *J. W. Martin.* 3½
Key of A flat—4-4 time. Has a soprano Solo. Is bright and sparkling.
- We meet upon the Level...Masonic**..... *C. M. Cady.* 2½
Key of C—2-4 time. Within the usual compass. Has a Chorus after each verse.
- A Home in the West**..... *J. M. Hubbard.* 4
Key of E flat—6-8 time. "O give me a home in the beautiful West." Moderately difficult.
- Homeward now from Toil returning**..... *J. M. Pelton.* 3
Key of G—3-4 time. Solo for the soprano, with accompaniment by the other voices, in Swiss style.
- My Mother's Grave**..... *H. P. Danks.* 2½
Key of A flat—4-4 time. In the ordinary compass. Tender and gentle.
- Softly Dream, Sweet Love**..... *S. W. Martin.* 2½
Key of B flat—3-4 and 6-8 time. First movement *andante*; second, *allegro*. Pleasing and effective.
- The Meeting Place**..... *A. M. Huff.* 2½
Key of C—4-4 time. within the usual compass. Words by the celebrated DR. BONAR.
- List, the Evening Breeze is Stealing**..... *J. M. Hubbard.* 3½
Key of B flat—4-4 time. A boat glee. Moderately difficult.

Published by ROOT & CADY, Chicago.

Just Before The Battle, Mother.

Words and Music by GEO. F. ROOT.

Tenderly.

PIANO.



1. Just be - fore the bat - tle, Moth - er, I am think - ing most of you,
2. Oh I long to see you, Moth - er, And the lov - ing ones at home,
3. Hark! I hear the bu - gles sounding, 'Tis the sig - nal for the fight,



While up - on the field we're watching, With the en - e - my in view—
 But I'll nev - er leave our ban - ner, Till in hon - or I can come.
 Now may God pro-tect us, Moth-er, As he ev - er does the right.

Comrades brave are round me ly - ing, Fill'd with tho'ts of home and God; For
 Tell the trai - tors, all a-round you, 'That their cru - el words, we know, In
 Hear the "Bat - tle - Cry of Free - dom,"* How it swells up - on the air, Oh,

well they know that on the mor-row, Some will sleep be-neath the sod.
 ev' - ry bat - tle kill our soldiers By the help they give the foe.
 yes we'll ral - ly round the standard, Or we'll per - ish no - bly there.

CHORUS.

b

Air.
Fare - well, Moth - er, you may nev - er Press me to your heart a - gain; But

Alto.
Fare - well, Moth - er, you may nev - er, you may nev - er, Moth - er, Press me to your heart a - gain; But

Tenor.
Fare - well, Moth - er, you may nev - er, you may nev - er, Moth - er, Press me to your heart a - gain; But

Repeat pp.
O, you'll not for - get me, Moth - er, If I'm number'd with the slain.

ritard.
O, you'll not for - get me, Moth - er, you will not for - get me, If I'm number'd with the slain.

ritard.
O, you'll not for - get me, Moth - er, you will not for - get me If I'm number'd with the slain.

NEW MUSIC:

PUBLISHED BY
ROOT & CADDY,
95 CLARK STREET, CHICAGO.



Corporal Schnapps.

Song and chorus, by HENRY C. WORK; price 30 cents. Key of D (two sharps). Ranges to E above. Serio-comic, and requires good descriptive powers, in voice, pronunciation, and manner.

Mine heart ish broken into little pits,
I tell you, friend, what for:
Mine schweet-heart, von coot patriotic kirl,
She strives me off mit der war.
I fights for her der pattles of te flag—
I schtrikes so prave as I can;
Put now long time she nix remeipners me,
And coes mit another man.

Chorus.—Ah! mine fraulein!
You ish so ferry unkind!
You coes mit Ilans to Zhermany to live,
And leaves poor Schnapps behind.

Bury the Brave where They Fall.

Song and quartette, by Lieut. H. L. FRISBIE; price 30 cents. Key of A flat (four flats). Ranges to E² above, and, in the chorus, to A flat below, and requires impressive tones and enunciation.

Then sleep on, soft be thy repose,
And green be the turf on thy breast;
The glorious stars of our banner shall watch
O'er the graves where our heroes rest.

Sleighting with the Girls.

Song and chorus, by the same author; price 30 cents. Key of B flat (two flats). Ranges to E flat above; rather a quick movement, chorus taxing the rhythmic powers, and requires a clear bright quality of voice.

Round her waist your coat sleeve lingers,
(There's an arm inside, of course,)
While she gaily holds the ribbons,
And drives your fancy horse,
Your heart, oh, how it flutters,
Your head, oh, how it whirls,
One has such funny feelings
When sleighting with the girls.

She Sleeps beneath the Elms.

Song and chorus, by J. P. WEBSTER; price 30 cents. Key of A (three sharps). Ranges to E above; movement *andante sostenuto*, and requires pure and sympathetic tones. The accompaniment occasionally touches the relative minor.

My darling sleeps beneath the lofty elms,
Where song-birds warble in their leafy homes.

I stand on Memory's golden shore.

Song and quartette, by the same author; price 30 cents. Key of A flat. Ranges to E flat above. Requiring a style of performance similar to the preceding.

I stand on memory's golden shore,
And muse and dream, this autumn night,
Recalling forms that nevermore
Shall bless on earth my weary sight.
I reach in vain to grasp the hands
That beckon from the further side,
Where gleam the shining silver sands—
Where murmurs soft the silver tide.

Sing Softly, Love.

Song and chorus, by the same author; price 30 cents. Key of E flat, (three flats.) Ranges to F above; movement, *moderato*, in triple time. Requires clear tones, modified by true feeling. The bass in the chorus is somewhat marcato, while the other parts are sustained.

Sing softly, love, sing softly,
For swift are the hours that fly—
While you and I together sit,
As in the days gone by.

Maudie Moore.

A song with chorus, by J. R. Thomas; price 25 cents. Key of G (one sharp). Ranges to E above; movement, *moderato*. Requires the sympathetic quality of tone and careful articulation. Accompaniment bringing in some characteristic changes in harmony.

How wildly glad, yet sweetly sad,
Come back the darling days of yore;
When first I knew how tried and true,
Could be the heart of Maudie Moore,

Lottie in the Lane.

A ballad, by the same author; price 25 cents. Key of D (two sharps). Ranges to E above; movement, *allegretto*. Calls for neatness in articulation, and joyfulness in tone, together with considerable skill in the accompaniment.

The sun was going down to rest,
Behind the woody hill;
The sky was all in crimson drest,
And silent was the mill.
Upon the breeze, a gentle sound
Was wafted o'er the plain,
And soon with fairy step and bound,
Came Lottie down the lane.

One by One.

Song, by the same author; price 25 cents. Key of G. Ranges to D above and, by choosing notes, to G below. Is graceful and flowing in movement, and requires good taste and appreciation to like it and perform it. The author says of it: "This is a song after my own heart."

One by one the sands are flowing,
One by one the moments fall—
Some are coming, some are going—
Do not strive to grasp them all.

Angel Mary.

Duet and chorus, by J. M. HUBBARD; price 50 cents. Key of A². Ranges to E; movement, *moderato*. Requires pure and blending voices, is of moderate difficulty as to chorus and accompaniment.

Oh my Mary! angel Mary!
Soul of truth and tenderness,
Never more this aching bosom
Gentle head as thine shall press.

Love, Sweet Love is Everywhere.

Song, by the same author; price 40 cents. Key of B flat (two flats). Ranges to G above; is in triple time; movement, *allegretto*, and has a good deal of modulation in the accompaniment which is quite difficult.

Why should the earth grow old with care?
While love, sweet love, is everywhere.

Beautiful Child of Song.

Solo, by S. C. FOSTER; price 25 cents. Key of D minor (one flat). Ranges to F above. Six-eight time. Beautiful changes to major in the harmony, accompaniment moderately difficult.

Come, for the spell of a fairy,
Dwells in thy magical voice.

Will you come to meet Me, Darling.

Song and quartette, by G. F. Root; price 30 cents. Key of E flat (three flats). Ranges to E flat above; movement, *andantino*; accompaniment simple in the rhythm, but somewhat changeful and peculiar in harmony. In the chorus the

melody is sustained and the other voices marcato in the first half—all joining together in the close.

When my feet have grown too weary,
Farther on to press their way,
When my spirit waits the bidding
To be severed from its clay,
I shall need some hand to guide me
O'er the dark and flowing tide;
Will you come to meet me, darling,
When I reach the river side?

Ah, He kissed Me when He left Me.

Song and chorus, by Lillia Dowling. Key of E flat. Ranges to E flat above. Beautiful rhythmic movement, and plaintive and touching in the melody.

Ah he kissed me when he left me,
And his parting words remain
Treasured deep within my bosom,
"Dearest, we shall meet again."

Will you wed me now I'm lame, love.

Song and chorus, by Avanelle L. Holmes. Key of G; movement, *moderato*. Ranges to D. Somewhat marchlike in movement. The last verse only is subjoined. In the first three he is rather discouraged.

What, your eyes are full of tears, love,
And your lips are trembling too,
And you turn your blushing cheek, love,
From my long and earnest view—
Can I hope? ah, no! the thought is vain, love,
But the hand! why comes it near?
And those murmured words—O joy, love,
They have banished every fear.

All Hail to Ulysses.

Song and chorus in honor of General Grant, by Chas. Haynes; price 30 cents. Key of B flat. Ranges to F above. Bold movement, and requires trumpet tones.

All hail to Ulysses, the patriot's friend—
The hero of battles renowned;
He has won the bright laurel,
Its garland he wears;
And his name thro' the world we will sound.

Who'll Save the Left?

A scene in the battle of Murfreesbro, by Geo. F. Root; price 50 cents. Good for baritone or tenor singers with strong voices that possess declamatory and descriptive powers. The accompaniment requires a strong hand, on account of the long tremolo with which the piece commences.

Over the stream they went into the fight,
Cutting their way on the left and the right.

Babylon is Fallen.

Song and chorus, by Henry C. Work; price 25 cents. Some singers have told us that they preferred this song to its companion—"Kingdom Coming." It certainly becomes more and more appropriate as the strongholds of the South fall into our hands, and the soldiers of "African descent" join in the fight.

Look out dar now! we's a gwine to shoot!
Look out dar, don't you understand?

Johnny Schmoker.

A chorus arranged by B. F. Rix; price 50 cents. All say that for a company of singers, whether young or old, nothing of its kind has ever been published like this. It contains the most irresistible fun, both of song and motion, while at the same time it is unexceptionable in all respects.

Rub a dub a dub das ist mein drummel,
Pilly willy wink das ist mein fife,
Tie uic noc das ist triangle,
Bom, bou, bom das ist mine trombone, &c.

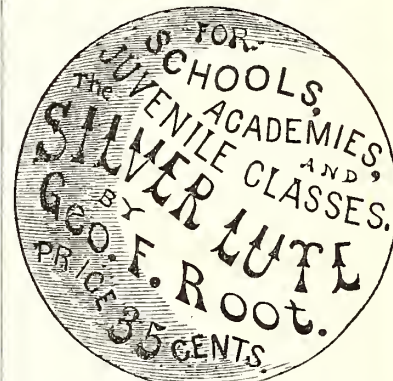
Just before the Battle, Mother.

Song and chorus, by Geo. F. Root; price 30 cents. Key of B². Tender and beautiful.

Just before the battle, mother,
I am thinking most of you,
While upon the field we're watching,
With the enemy in view;
Comrades brave are round me lying,
Fill'd with thoughts of home and God,
For well they know that on the morrow
Some will sleep beneath the sod.

Sleeping for the Flag.

Song and chorus, by Henry C. Work; price 25 cents. Touching and tender, of deep interest to those whose brothers are resting on the battle field.



When our boys come home in triumph, brother,
With the laurels they shall gain;
When we go to give them welcome, brother,
We shall look for you in vain.
We shall wait for your returning, brother,
Though we know it cannot be;
For your comrades left you sleeping, brother,
Underneath a southern tree.

O, come you from the battle field?

A dialogue duet, for soprano and tenor, by Geo. F. Root; price 35 cents. This is a scene between a soldier who, during his three years' absence, has changed from a boy to a man, and his old mother who does not at first recognize him. This is found interesting and effective either in concert or parlor.

"O come you from the battle-field, and soldier can you tell
About the gallant Twentieth, and who are safe and well?
Oh, soldier! say my son is safe, for he is all my care,
And you shall have a mother's thanks, a widow's mother's prayer."

The Old Brown Cot.

Song and chorus, by T. H. Tanner; price 30 cents. A beautiful poetic and musical description of many a "dear old home." These words are set by some other person. Should you write for this, specify Tanner's copy.

It stood beside the running brook,
Whose waters turnd'd the noisy mill
And close beneath the tall old oak,
That nodded on the sloping hill,
The woodbine creeping o'er the walls;
The sunshine on the grassy plot;
How beautiful were they to me,
When home was in that old brown cot.

Daisy Deane.

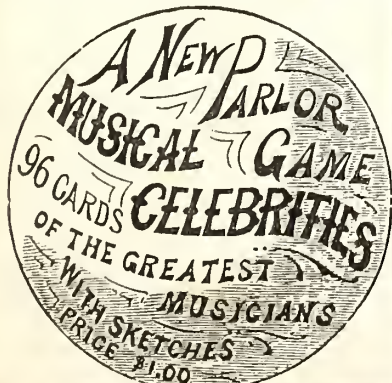
Song and chorus, by J. R. Murray; price 25 cents. Fresh and beautiful as the "meadow and the flowers," that our young soldier so pleasantly describes—a very sweet though simple melody.

'Twas down in the meadows, the violets were blow-
ing,
And the spring-time grass was fresh and green;
And the birds by the brooklets their sweet songs
were singing
When I first met my darling Daisy Deane.

Within the sound of the Enemy's Guns.

A remembrance of Gettysburg. Music by Geo. F. Root; price 50 cents. For a base voice, with *obligato* accompaniments, about as difficult as the "Ivy Green," and in something of the same style.

Within the sound of the enemy's guns,
Within their sound are we;
A gallant band of patriot sons,
Fighting the battles of Liberty.



To Mr. C. HENRY.

Who will care for Mother now?

Song with Chorus.

Soon with angels I'll be marching,
With bright laurels on my brow;
I have for my country fallen,
Who will care for mother now?

WORDS AND MUSIC BY

CHARLES CARROLL SAWYER

ARRANGED BY

C. F. THOMPSON.

GUITAR.



PIANO

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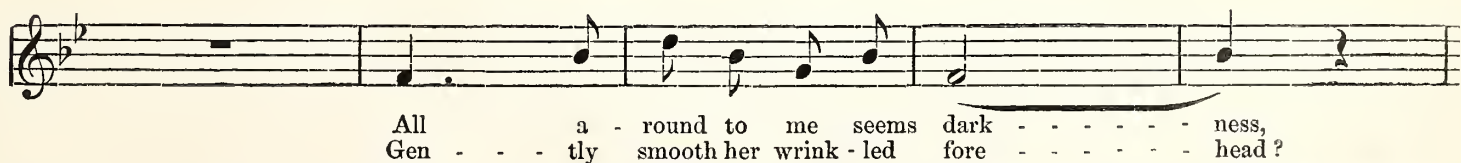
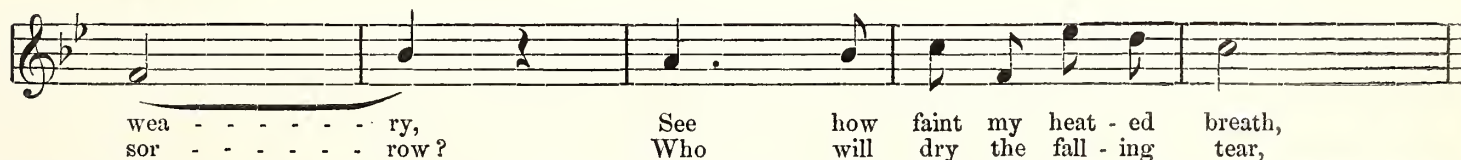
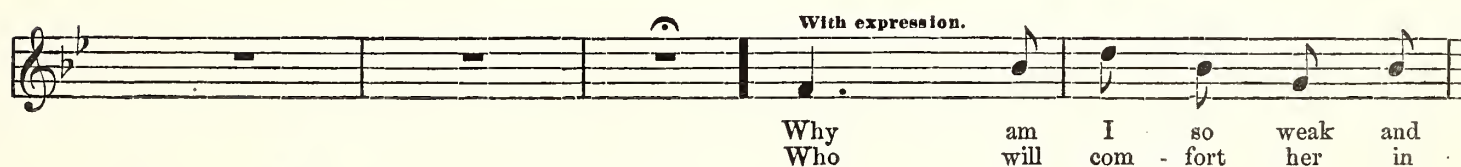


Who will Care for Mother Now?

WORDS AND MUSIC BY CHARLES CARROLL SAWYER.

Arranged by C. F. THOMPSON.

During one of our late battles, among many other noble fellows that fell, was a young man who had been the only support of an aged and sick mother for years. Hearing the surgeon tell those who were near him that he *could not live*, he placed his hand across his forehead, and with a trembling voice said, while burning tears ran down his fevered cheeks: *Who will care for mother now?*



Tell me, comrades, is this death? Ah! how well I know your an -
 Who will whisper words of cheer? E - - ven now I think I see

- swer;
 her To my fate I meek - ly bow If you'll
 Kneel ing pray - ing for me! how Can I

on - ly tell me tru - - ly Who will care for moth - er now? ...
 leave her in her an - - guish? Who will care for moth - er now? ...

3.

Let this knapsack be my pillow,
 And my mantle be the sky;
 Hasten, comrades, to the battle,
 I will like a soldier die.
 Soon with angels I'll be marching,
 With bright laurels on my brow,
 I have for my country fallen,
 Who will care for mother now?
Chorus. Soon with angels, &c.

CHORUS.

WITH SPIRIT.

Soprano.



Soon with angels I'll be march - ing, With bright lau-rels on my brow.

Alto.



Tenor.



Soon with angels I'll be march - ing, With bright lau-rels on my brow.

Bass.



TENDERLY.

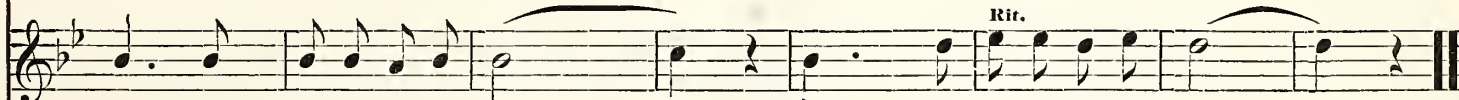
Rit.



I have for my country fall - - - - en, Who will care for mother now?



Rit.



I have for my country fall - - - - en, Who will care for mother now?



Rit.



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Who will care for Mother now? CARD.—During one of our late battles, among many other noble fellows that fell was a young man who had been the only support of an aged and sick mother for years. Hearing the surgeon tell those who were near him that he could not live, he placed his hand across his forehead, and with a trembling voice said, while burning tears ran down his fevered cheeks: "Who will care for mother now?"

"Soon with angels I'll be marching,
With bright laurels on my brow;
I have for my country fallen—
Who will care for mother now?"

The words and music of this beautiful song were composed by CHARLES CARROLL SAWYER,.... 25

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"You may talk of your beauties, with eyes so bewitching,
Of forms that are faultless, and cheeks like the rose;
You may speak of sly glances, that keeps one's heart
twitching—
It is all very well just as far as it goes.
You may tell me of voices that sound like the ringing
Of silvery bells, just as much as you please,
But yet, I am sure none could be half so winning
As my little darling—my Emma Louise!"

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"And these are the trousers he used to wear"



"A picket beside the contented field"

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HENRY C. WORK

Author of Kingdom coming etc.

CHICAGO.

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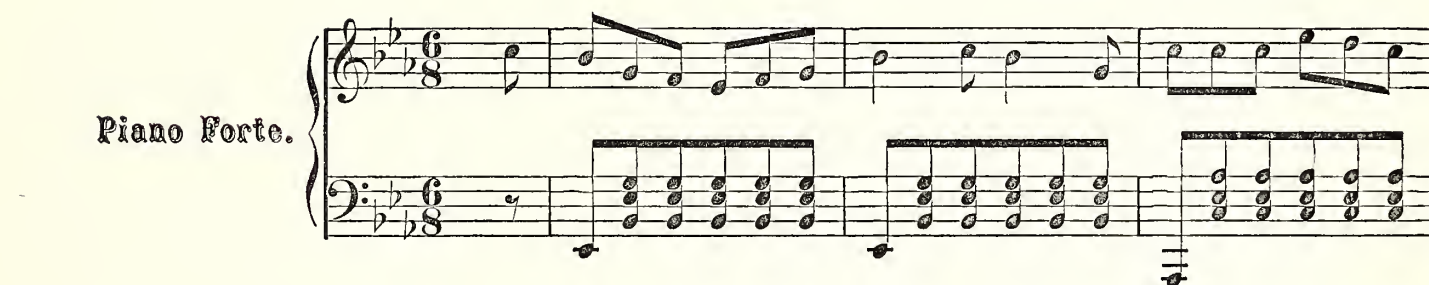
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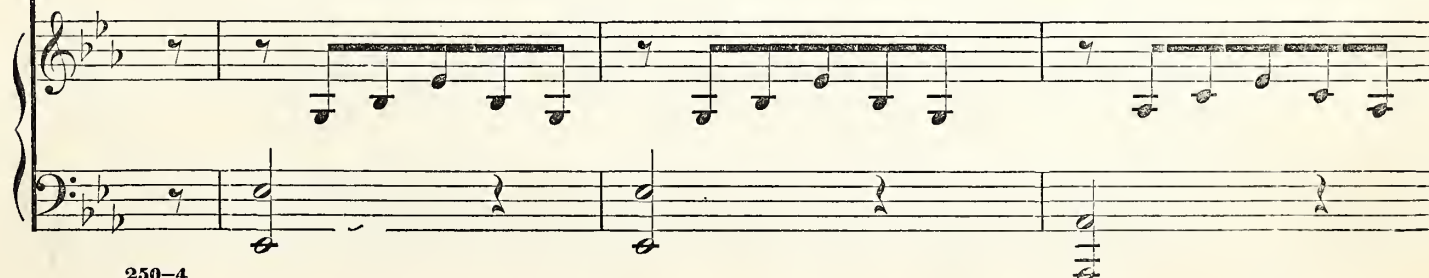
Words and Music by HENRY C. WORK.

No. 13.

Piano Forte.



1. Our Jim-my has gone for to live in a tent, They have graft-ed him in - to the
2. Drest up in his u - ni corn—dear lit - tle chap; They have graft-ed him in - to the
3. Now in my pro - vis - ions I see him re - vealed— They have graft-ed him in - to the



ar - my; He fin - al - ly puck - er'd up cour - age and went, When they
 ar - my; It seems but a day since he sot in my lap, But they
 ar - my; A pick - et be - side the con - tent - ed field, They have

graft - ed him in - to the ar - my. I told them the child was too
 graft - ed him in - to the ar - my. And these are the trou - sies he
 graft - ed him in - to the ar - my. He looks kind - er sick - ish— be-

young, a - las! At the cap - tain's fore - quar - ters, they said he would pass— They'd
 used to wear— Them ver - y same but - tons—the patch and the tear— But
 gins to cry— A big vol - un - teer stand - ing right in his eye! Oh

train him up well in the in - fant - ry class— So they graft - ed him in - to the ar - my.
 Un - cle Sam gave him a bran new pair When they graft - ed him in - to the ar - my.
 what if the duck - y should up and die Now they've graft - ed him in - to the ar - my.

AIR.

ALTO.

TENOR.

BASE.

Oh Jim - my, fare - well! Your broth - ers fell Way

down in Al - a - bar - my; I thought they would spare a

lone wid - der's heir, But they graft - ed him in - to the ar - my.

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Music introduced in the Soldier's Return March.

BY

GILMORE'S BAND

WORDS & MUSIC BY

LOUIS LAMBERT.

3

BOSTON.

Published by Henry Tolman & Co., 271 Washington St.

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WHEN JOHNNY COMES MARCHING HOME.

With spirit.

Words and Music by LOUIS LAMBERT.

PIANO.

The musical score is written for piano and voice. The piano part is in 6/8 time, key of B-flat major. It begins with a piano introduction marked *sp* (spiritoso) and *ff* (fortissimo). The vocal part enters with a solo line, followed by a chorus. The lyrics are as follows:

Solo.
 1. When Johnny comes marching home a - gain, Hur -
 2. The old church bell will peal with joy, Hur -

Chorus.
 - rah, Hur - rah, We'll give him a hearty welcome then, Hur - rah, Hur -
 - rah, Hur - rah, To wel - come home our darling boy, Hur - rah, Hur -

Solo.
 - rah; The men will cheer, the boys will shout, The ladies, they will
 - rah; The vil - lage lads and lassies say, With roses they will

The piano accompaniment continues throughout the vocal parts, with dynamic markings including *ff*, *p* (piano), and *ff*.

Chorus. Repeat ad lib.

all turn out, And we'll all feel gay, When Johnny comes marching home.
strew the way, And we'll all feel gay, When Johnny comes marching home.

fp *fp* *ff*

Solo. *Chorus.*

3. Get ready for the Ju - bi - lee, Hur - rah, Hur -
4. Let love and friendship on that day, Hur - rah, Hur -

Solo. *Chorus.*

- rah, We'll give the he - ro three times three, Hurrah, Hur - rah, The
- rah, Their choic - est treasures then display, Hurrah, Hur - rah, And

p *ff*

Chorus.

laur-el wreath is rea-dy now, To place up-on his loyal brow, And we'll
let each one perform some part, To fill with joy the warriors heart, And we'll

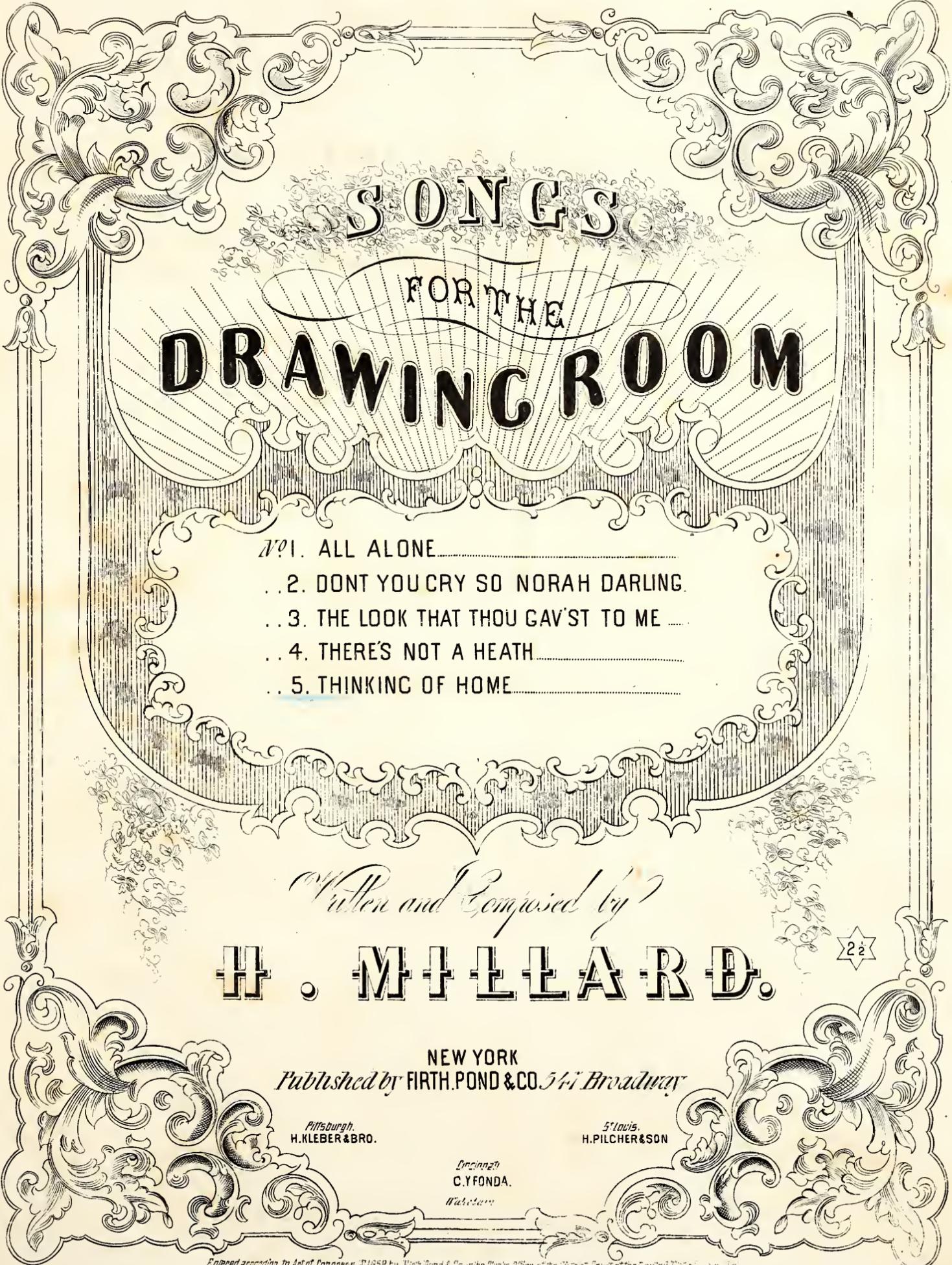
all feel gay, When Johnny comes marching home.
all feel gay, When Johnny comes marching home.

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.. 3. THE LOOK THAT THOU GAV'ST TO ME
.. 4. THERE'S NOT A HEATH.....
.. 5. THINKING OF HOME.....

Written and Composed by
H. MILLARD.

22

NEW YORK
Published by FIRTH, POND & CO. 541 Broadway

Pittsburgh.
H. KLEBER & BRO.

St. Louis.
H. PILCHER & SON

Chicago.
C. Y. FONDA.

Wabash

THINKING OF HOME.

WRITTEN by CHARLES JEFFERYS.

COMPOSED by H. MILLARD.



1. Ma - ny a night, from the silent deck, Have I
2. Fath - er and mother and sis - ter dear, Come to

The first two lines of the song are set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part continues with the same eighth-note accompaniment in the left hand and chords in the right hand. A repeat sign is placed at the end of the first line of music.

gaz'd on the stars a - - bove, And I've look'd a - broad, o'er the
me in my wak - ing dreams, And I hear a voice, and I

The third and fourth lines of the song are set to music. The vocal line continues with the melody, and the piano accompaniment provides harmonic support with chords and the eighth-note accompaniment.

tran - quil sea, Till my heart was fill'd with love.
see a face, That to me like an An - gel seems.

The fifth and sixth lines of the song are set to music. The vocal line concludes the phrase, and the piano accompaniment ends with a final chord. The piece concludes with a fermata over the final note of the vocal line.

Think ing of home, and the dear ones there; Till I felt the tear - drops
 Did I not give her my part - ing vow, While she own'd her love for

flow; Breath - ing in si - lence a fer - vent pray'r For the friends of long a -
 me? Spir - it of beau - ty, ah! hear me now! Thus I sigh up - on the

go. Many a night, Many a night, Think - ing of
 sea. Many a night, Many a night, Think - ing of

home, Ma - ny a night, yes! ma - ny a night, thinking, thinking of
 home Ma - ny a night, yes! ma - ny a night, thinking, thinking of

home.
home.



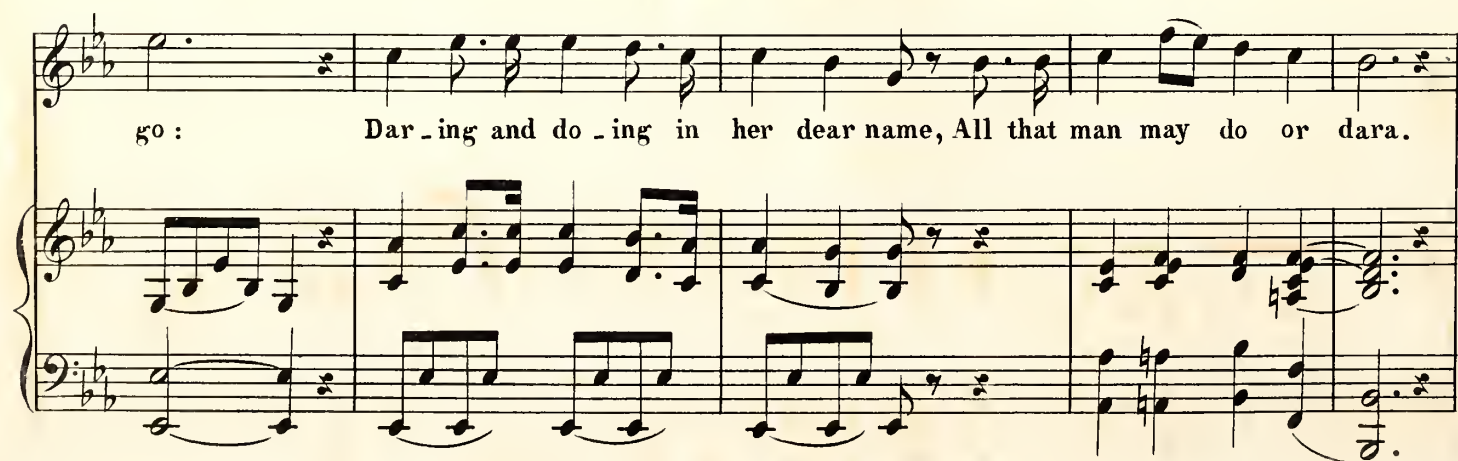
Proud - ly Co - lum - bi - as Standard waves, And wher - e - ver the salt seas



flow, In the fro - zen deep, and the burn ing clime, There her sons will glad - ly



go : Dar - ing and do - ing in her dear name, All that man may do or dare.



Think - ing of home, I have long'd for fame, For the sake of the kind hearts

there . Many a night, many a night, Think - ing of

home , Ma - ny a night, yes ! ma - ny a night, thinking, thinking of

home .

To MISS KITTY HARVEY.
Woburn, Mass.

My home beside the sea

SONG & CHORUS

BY

F. BRICHER.



BOSTON

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MY HOME BESIDE THE SEA.

3

Written by Miss A. M. S.

Composed by T. BRICHER.

ALLEGRETTO MODERATO.

8va

mf *p*

2d Let

My

Rall.

dim.

oth - ers sing of fields in spring, Of grand old for - est trees;

My

sea side home! my sea side home! No place so dear to me,

Be -

heart sings out a joy - ful shout, In praise of the fresh sea breeze,

Oh the

neath the heav'n's wide spreading dome, As that home beside the sea,

With the

dash, the roar, &c.

dash, the roar, and rocky shore, Mag - nif - i - cent and free! . I'll

sing from my soul to the o - cean's roll, Loved home beside the sea.

Trem. ad lib.

CHORUS.

My sea side home! my sea side home! No place so dear to me, Be -

My sea side home! my sea side home! No place so dear to me, Be -

neath the heav'ns wide spreading dome, As that home be-side the sea.

neath the heav'ns wide spreading dome, As that home be-side the sea.

8va

p

3

4

I ask not wealth, I've bounding health,
 A spirit strong and free;
 Oh blest my lot— a sea-side cot,
 My home beside the sea;
 Oh! the dash the roar, and rocky shore,
 Magnificent and free!
 I'll sing from my soul, to the ocean roll,
 My home beside the sea.

CHORUS.— My sea side home! &c.

That ocean din, my cradle hymn,
 My sounding dirge shall be,
 And oh how blest, shall be my rest,
 When I sleep beside the sea.
 Mid the dash and roar— by rocky shore,
 My last, last home shall be,
 The billows roll, shall my requiem toll,
 O'er my grave beside the sea.

CHORUS.— My sea side home! &c.

Miss Abbie S. Woodman.

My Prairie Home

SONG & CHORUS

by

WURZEL.

(GEO. F. ROOT.)

New York

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3005 3181889

MY PRAIRIE HOME

3



G. F. ROOT.

Slowly and with expression.

O my heart is ever long - ing, Longing for my prairie home, Where
bright the sunny hours of glad - ness Ever on my childhood shone;

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There amid its glorious beau - ty Loving mem'ry folds her wing,

Resting where the heart's af - fec - tions Tenderly and fondly cling.

CHORUS, last time PIANISSIMO.

SOPRANO. Far away the crystal riv - er, Far away the heather's bloom,

ALTO. Far away the crystal riv - er, Far the heather's bloom,

TENOR. Far away the crystal riv - er, Far the heather's bloom,

BASS. Far away the crystal riv - er, Far the heather's bloom,

Far the loving friends of child-hood, Far, O far my prairie home.

Far the loving friends of child-hood, Far, O far my prairie home.

Far the loving friends of child-hood, Far, O far my prairie home.

2^d In that bright and happy dwelling, Dearer far than homes of pride, How

3^d Brother true and noble hearted, Darling sister fair and kind, Dear

many a treasur'd scene of gladness Ever in my heart a-bide;

friends that gather by the hearthstone, Round you all my love is twined;

There a father's nightly bless-ing Fell like music on my ear,

O do not for-get me dear ones While so far a-way I roam,

And each grief and care was banished By a gentle mother's tear.

For my heart is ev-er longing, Longing for my prairie home.

CHORUS.

3402 44 0338

B W L

unusual copy

BRIDAL SONG

Written and Dedicated to

HIS

SISTER ON HER BRIDAL DAY.

BY

J. W. B.

Music Composed & Arranged by

J. MAURICE HUBBARD.

NEW-YORK.



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BRIDAL SONG

3



Words by J. W. B.

Music by J. MAURICE HUBBARD.

ALLEGRETTO. Original Key $A\flat$.

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of one flat (F major/D minor), and a 12/8 time signature. The tempo is marked 'ALLEGRETTO.' and the original key is 'Original Key $A\flat$.' The score consists of three systems. The first system is an instrumental introduction for the piano, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The second system introduces the vocal melody, which begins with the lyrics 'Bring flowers, sweet flowers all dripping with'. The piano accompaniment continues with a steady eighth-note pattern. The third system continues the vocal melody with the lyrics 'dew..... The orange, the rose-bud and white li-ly too,..... Gath-'. The piano accompaniment remains consistent. Dynamics include *p* (piano), *pp* (pianissimo), and *resce* (crescendo). A *rall* (rallentando) marking is present in the piano part of the second system.

Bring flowers, sweet flowers all dripping with

dew..... The orange, the rose-bud and white li-ly too,..... Gath-

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er them gently, twine them with care..... In a garland all bright for her beau - tiful

hair;..... For to-day she is go - ing

far..... from my side.... And a noth - er will claim her and call her his bride; My

Con espres.
heart will be ach - ing and tear drops will fall, And the voice of the past.... its

cresc - - - a Tempo. *p*

mem'ries recall. Bring flow'rs, sweet flow'rs all dripping with dew,..... The orange, the

rose-bud and white lily too;..... Gath-er them gent - ly, twine them with

care..... In a garland all bright for her beau - - tiful hair.....

rall - - -

E'er cherish in mind the vow thou shalt take, And think of the sorrow if broke it will

make, Let it be as a watch-word in each trying hour, Thy holiest tal'sman in sun-light and

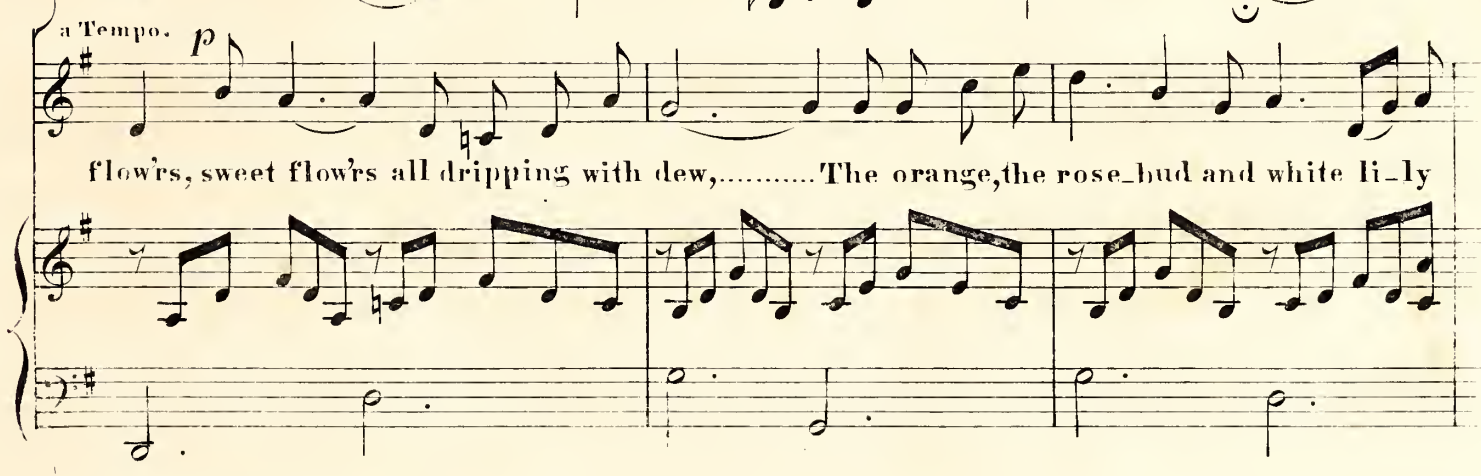
shower. I know that thou lov-est

one who will be A faithful protect-or on life's stormy sea; God bless thee! my sister where

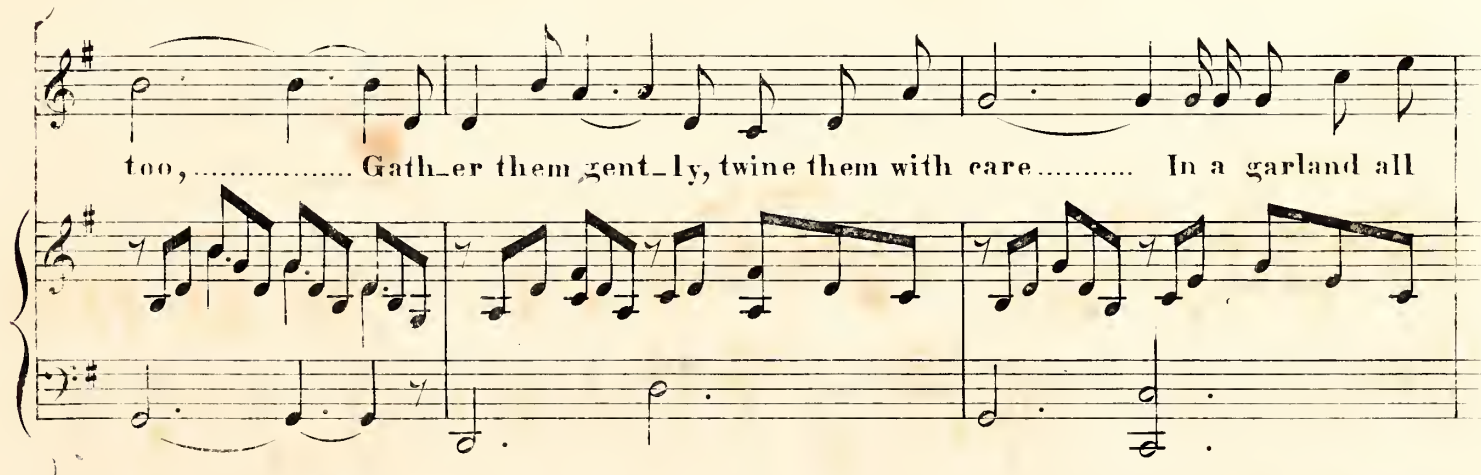
ev - er thou art, And re-mem-ber it comes from a fond brother's heart. Bring



a Tempo. p flow'rs, sweet flow'rs all dripping with dew,.....The orange, the rose-hud and white li-ly

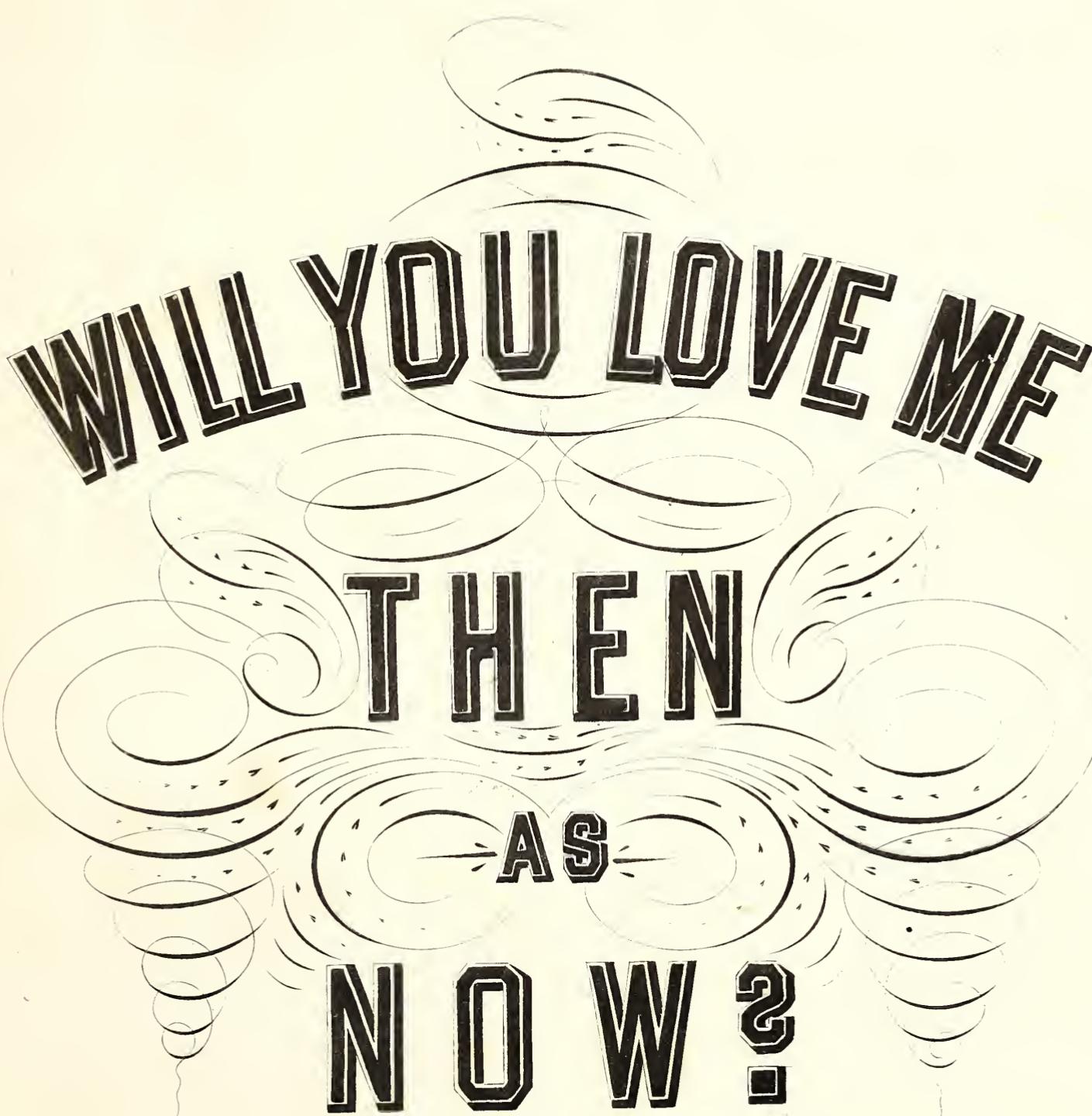


too,..... Gath-er them gent-ly, twine them with care..... In a garland all



bright for her beau-tiful hair.





WILL YOU LOVE ME
THEN
AS
NOW?

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WILL YOU LOVE ME THEN AS NOW.

ANDANTE NON TROPPO.

The musical score is written for piano and voice. The piano part consists of two systems of grand staves (treble and bass clef). The first system begins with a piano (*p*) dynamic and an accent (>) over the first note. The tempo is marked 'ANDANTE NON TROPPO.' The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The vocal melody is written on a single staff in the treble clef, with lyrics written below it. The lyrics are: 'You have told me that you love me, And your heart's thoughts seem to speak, As you look on me so fondly, And the life-blood and the life-blood tints your cheek. May I'.

p >

You have told me that you love me, And your heart's thoughts seem to speak, As you

look on me so fondly, And the life-blood and the life-blood tints your cheek. May I

trust that these warm feelings Never will grow cold and strange, And that you'll remain un-

Cres.

- alter'd, In this weary world, this weary world of change? When the shades of care or

Dim: *Ritard.* *A tempo:*

sf

sorrow Dim mine eyes and cloud my brow, And my spirit sinks with-

Ritard.

Ritard.

- in me, Will you love me, will you love me then as now?

Ritard: e con espress: *A tempo.*

sf *Ritard:*

Though our youth may pass un-

- clouded, In a peace-ful hap-py home, Yet as year on year ad-

- van-ces, Changes must, changes must up-on us come. For the step will lose its

lightness, And the hair be chang'd to gray, Eyes once bright give up their

Cres:

Dim: Ritard:

brightness, And the hopes of youth, the hopes of youth de- cay, When all

sf Dim: Ritard:

A tempo:

these have pass'd up-on me, And stern age has touch'd my brow, Will the

Ritard: Rallo: e con espress:

change find you un - chang - - ing, Will you love me, will you love me then as

Ritard: sf Rallo:

now! A tempo:

f p

Once all the world to me

BALLAD

COMPOSED BY

Stephen C. Massett.

Pearson, Sc.

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J. F. Arroll & Co.

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"YOU'RE ALL THE WORLD TO ME."

BALLAD

COMPOSED BY

STEPHEN C. MASSETT.

MODERATO.

VOICE.

PIANO

FORTE.

I

love you 'tis the sim-plest way The thing I feel to tell, Yet

if I told it all the day, You'd nev-er guess how

p *cresc.*

well; You are my com - fort and my light, My

poco - - rall. *f*

ve - ry life you seem, I think of you all

day, all night, 'tis but of you I dream, I

I think of you all day, all night, 'tis but of you I dream.

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The piano part begins with a forte (*f*) dynamic and features a series of chords in the right hand and a simple bass line in the left hand.

The second system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a more active right hand with eighth and sixteenth notes, while the left hand remains mostly chordal.

2nd Verse.
I bless the sha - dows on your face, The light up - on your

The third system of the musical score, marked "2nd Verse." The vocal line begins with the lyrics "I bless the sha - dows on your face, The light up - on your". The piano accompaniment continues with a similar pattern of chords and moving lines.

hair, I like for hours to sit and trace The

p

The fourth system of the musical score. The vocal line continues with the lyrics "hair, I like for hours to sit and trace The". The piano accompaniment features a piano (*p*) dynamic and includes some chordal textures in the right hand.

pas-sing chan - ges there; I love to hear your

cresc. *poco rall.* *f*

voi - ce's tone, Al - tho' you should not say **A**

p

sin - gle word to dream up - on, When that has died a -

way, **A** sin - gle word to dream up - on, When

f *con Espress.*

that has died a - way.

p

There's music in the slightest word

That you can speak to me,

My soul is like the æolian chord

And vibrates still to thee:

I never read the love song yet

So thrilling, fond and true,

|: But in my own heart I have met

Some kindlier thought of you:|

Oh! you are kindlier than the beam

That warms where'er it plays,

And you are gentle as a dream

Of happy future days;

And you are strong to do the right,

And swift the wrong to flee,

|: And if you were not half so bright,

You're all the world to me:|

Loves Early Dream

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" 3. *Let us speak of a Man, as we find him, (Song & Chorus.)*

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" "

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LOVES EARLY DREAM.



Andante cantabile.

J. R. Thomas.

VOICE.

PIANO.

Loves early dream has mu - sic In the tale it loves to

tell Loves early dream has ro - ses Where it delights to

dwell It has beau ty in its lands - cape And ver - dure in its

trees, Un - shadowed by a pass - ing cloud Un - ruff - led by a

cresc. *dim.*

breeze It has beau ty in its lands - cape And ver - dure in its

trees Un - shadowed by a pass - ing cloud Un - ruff - led by a

cresc. *dim.* *dim.*

breeze.

Loves ear-ly dream has moon - light Up - on its crystal

lake Where stor - my tem-pest nev - er blows her an - gry bil - lows

break It has splendour in its sun - shine And fresh-ness in its

cresc.

dew And all its scenes of hap-pi-ness Are beau-ti-ful and

dim.

crese.

dim.

true It has splen-dour in its sun-shine And fresh-ness in its

dew And all its scenes of hap-pi-ness Are beautiful and true.

dim.

crese.

dim.



THE
Garden Gate

A
BALLAD

AS SUNG BY

Christy's Operatic Company

Words & Music Composed by

MAX AUGUSTE CHATARD.



Philadelphia JOHN MARSH New Masonic Temple

Chesnut St. ab. 7th

E. McCarthy



THE GARDEN GATE.

3

M. A. CHATARD.

Allegro comodo.

PIANO.

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#) and the time signature is common time (C).

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "Swinging on a garden gate," and the piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamic markings include *mf* (mezzo-forte).

The second system continues the song with the lyrics "Often when a boy I've sat, The Czar upon his throne of state, Not half so happy as I, as I, Not half so happy as I! What set the streamlet flowing." The musical notation includes various note values and rests, with dynamic markings such as *mf* and *f* (forte).

The third system concludes the song with the lyrics "Why were the trees shadow growing? And the broad red sun, where was he going Down from the burning sky?" The piano accompaniment features a series of chords and moving lines, with dynamic markings including *f* and *mf*.

Swinging on a garden gate, Swinging on a garden gate Swinging on a garden gate!

mf *mf* *mf*

Colla voce.

Happy, happy, was I!

mf

2^d VERSE.

Leaning o'er a garden gate, Once I was wont to wait, From thy lip to hear my fate, Or

mf *mf* *mf*

read it in thy downcast eye, Or read it in thy downcast eye, The streamlet by us rushing

mf

Red in the sun was blushing I mark'd but never yet to be looking Under the summer sky.

Leaning o'er a garden gate, Leaning o'er a garden gate, Leaning o'er a garden gate!

Colla voce.

Happy, happy, was I!

Allegro comodo.

3^d Verse.

Tho' no more a boy nor lover, Yet when the day is over, Faithfully my footsteps hover,
Round the gate, and neath the tree. The self same gate, and tree, To them new pleasures tending
Over my roses bending, Root, and leaf, and petal, tending, Thy dear form I see
Close by the garden gate love! Standing by the garden gate love! Leaning o'er that garden gate love! Happy, happy are we.

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2 WHAT THEY SAY ABOUT CUPID		6
3		7
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FIFTH, POND & CO.
New York

Buffalo J. SAGE & SONS

Entered according to act of Congress by J. M. Hubbard in 1854 in the Clerk's Office of the Ins.^t of the S.^t of N.Y.

WHAT "THEY SAY" ABOUT

CUPID.

Sung by ZOE DURSTON.

Composed by J.M. HUBBARD.

PIANO.

The piano introduction consists of two systems. The first system has a treble staff with a melody in G major, 6/8 time, and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment, with the treble staff featuring some grace notes and the bass staff using a 7-measure rest.

The first two lines of the song are set to a vocal melody in G major, 6/8 time. The piano accompaniment is in the bass staff, featuring a simple harmonic pattern with 7-measure rests. The lyrics are:

1. "They say" that the boy - god love was born Six thou_sand years a -- go; That

2. "They say" his ar_rows are sharp and shure And ne -- ver fly a -- miss, That the

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are:

e -- ver since he's - been at work, With his quiver and his bow; . . .

twang of his bow - string short and shrill, Sounds ve -- ry much like a kiss!

Yet how ma_ny hearts he's pierced meanwhile, I'm
But as — I ne _ _ ver heard the sound, I

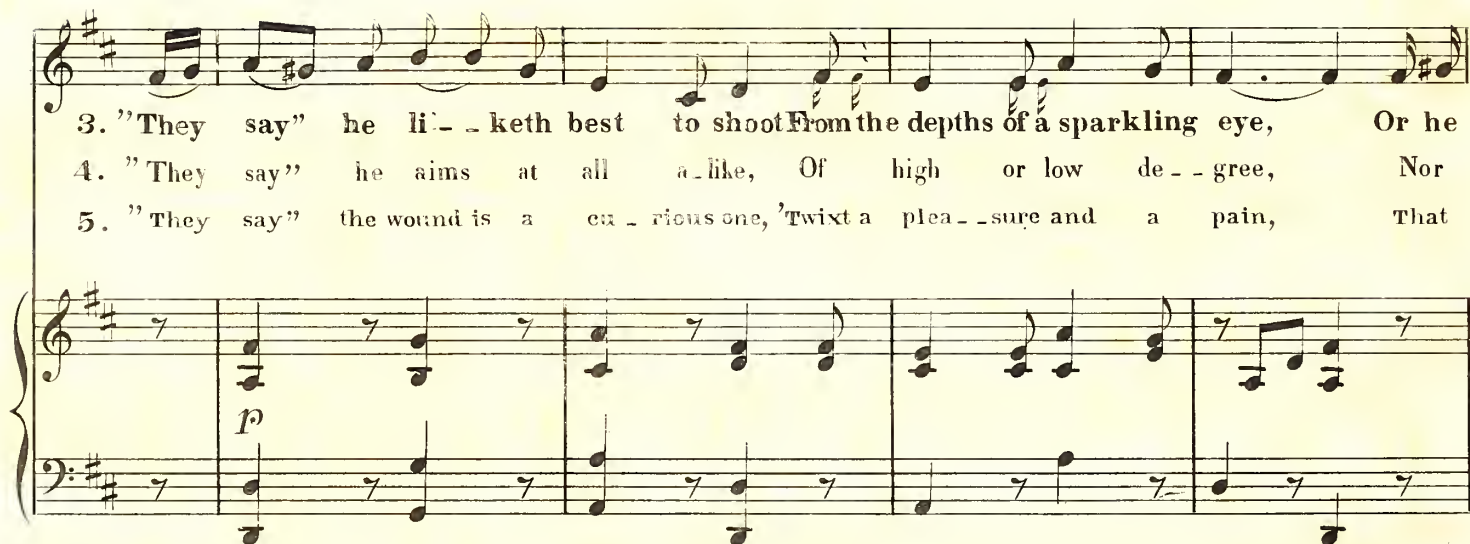
p

sure — I do not know — Do you? Do you? Do
can _ _ not vouch for this — Can you? Can you? Can

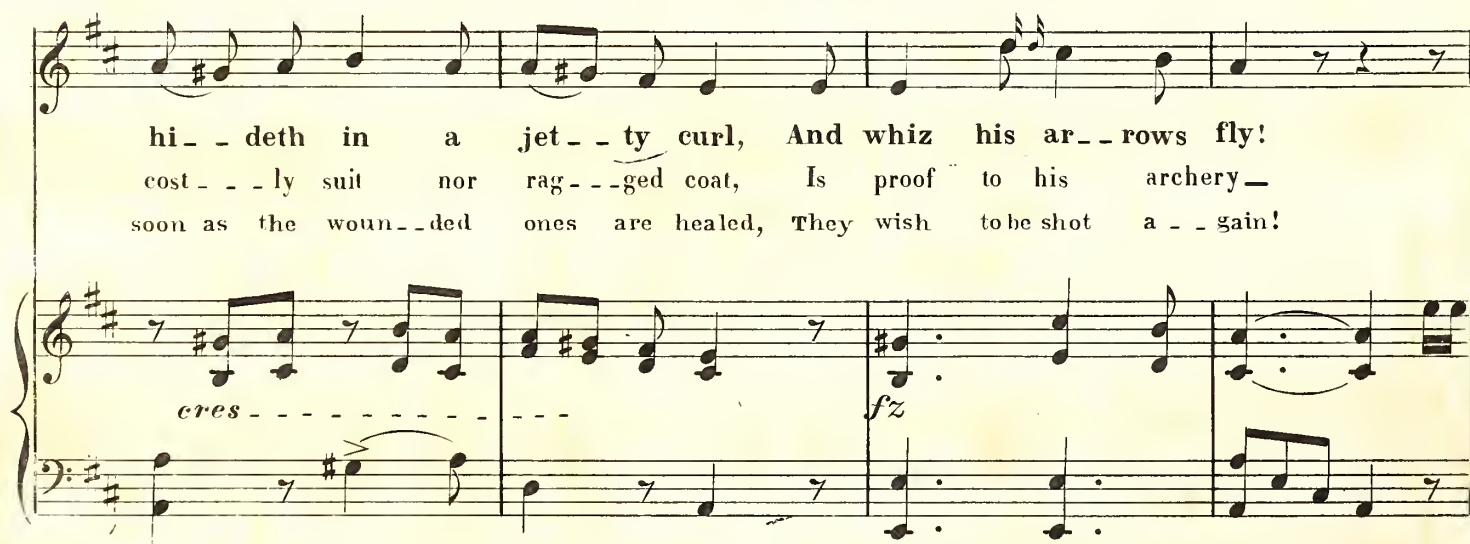
p *pp*

you? I'm sure I do not know — Do you?
you? I can _ _ not vouch for this — Can you?

fz *p* *rallo* *pp*



3. "They say" he li- - keth best to shoot From the depths of a sparkling eye, Or he
 4. "They say" he aims at all a-like, Of high or low de - - gree, Nor
 5. "They say" the wound is a cu - rious one, 'Twixt a plea - - sure and a pain, That



hi - - deth in a jet - - ty curl, And whiz his ar - - rows fly!
 cost - - ly suit nor rag - - ged coat, Is proof to his archery -
 soon as the woun - - ded ones are healed, They wish to be shot a - - gain!



But when I see them I stand a-side, And
 But let him shoot as long as he may I'll
 But I should not like to be woun - - ded at all, For

laugh at them whist - ling by - Dont you? Dont you? Dont
 nor with the woun _ _ _ ded he, Will you? Will you? Will
 fear the scar would re - main - Would you? Would you? Would

p *pp*

you? I laugh at them whist _ _ ling by - Dont you?
 you? I'll not with the woun _ _ _ ded he _ Will you?
 you? I fear the scar would remain - Would you?

fz *p* *rallo* *pp*



KISS ME QUICK AND CO

Song

WORDS BY

S. S. Steel Esq.

Music by

FRED. BUCKLEY.

SUNG WITH GREAT SUCCESS AT THE CONCERTS OF

Buckley's Opera Troupe at their new Opera House
BROADWAY, N.Y.

PUBLISHED BY *New York*
FIRTH, POND & CO. 547 BROADWAY.

Buffalo.
SHEPPARD & COTTIER.

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S. BRAINARD & CO.

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J. H. HIDLEY.

Chicago.
R. G. GREENE.

St. Louis.
W. W. WAKELAM.

Entered according to Act of Congress, 1865, by Firth, Pond & Co. in the Clerk's Office of the District Court of the South District of New York.



KISS ME QUICK AND GO



Words by SILAS S. STEEL.

Music by FRED. BUCKLEY.

The other night while I was sparking Sweet Tur-li-na Spray, The

more we whispered our love talking, The more we had to say; The

Entered according to Act of Congress AD 1856 by Firth Pond & Co in the Clerk's office of the District Court of the Southern District of New York.

old folks and the lit_tle folks We thought were fast in bed, — We

heard a foot_step on the stairs, And what d'ye think she said? O!

kiss me quick and go my honey, Kiss me quick and go! To.

cheat sur_prise and prying eyes, Why kiss me quick and go!

pp

3880

Detailed description: This is a musical score for a song, likely from a 19th-century collection. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand brace on the left. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are written below the vocal staff. The score is divided into four systems, each with a vocal line and piano accompaniment. The first system ends with a long dash, indicating a continuation. The second system ends with an exclamation mark. The third system ends with a period. The fourth system ends with a double bar line. The piano accompaniment includes various chords, arpeggios, and melodic lines. The dynamic marking 'pp' (pianissimo) is present in the third system. The number '3880' is printed at the bottom center of the page.

CHORUS.

SOPRANO
or
1st TENOR.2^d TENOR.ALTO or
1st BASS.2^d BASS.

Kiss me quick and go my honey, Kiss me quick and go; To

The first system of the chorus includes four vocal staves (Soprano/1st Tenor, 2nd Tenor, Alto/1st Bass, and 2nd Bass) and a piano accompaniment. The vocal parts are in 2/4 time and sing the lyrics "Kiss me quick and go my honey, Kiss me quick and go; To". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

cheat sur-prise and prying eyes, Why kiss me quick and go.

The second system of the chorus continues the vocal parts and piano accompaniment. The vocal parts sing the lyrics "cheat sur-prise and prying eyes, Why kiss me quick and go.". The piano accompaniment continues with the same melodic and harmonic patterns.



2

Soon after that I gave my love
 A moonlight promenade,
 At last we fetched up to the door,
 Just where the old folks stayed;
 The clock struck twelve, her heart struck two (too)
 And peeping over head
 We saw a night cap raise the blind,
 And what d'ye think she said?
 O kiss me quick and go, &c.

3

One Sunday night we sat together,
 Sighing side by side,
 Just like two wilted leaves of cabbage
 In the sunshine fried;
 My heart with love was nigh to split
 To ask her for to wed,
 Said I; Shall I go for the priest,
 And what d'ye think she said?
 O kiss me quick and go, &c.

THE UNIVERSITY OF CHICAGO

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1903

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Kiss but never tell

AS SUNG AT

Buckley's Opera House

Broadway, N.Y.

WORDS BY

S. S. STEEL, ESQ.

Music by

FRED. BUCKLEY.

Author of KISS ME QUICK AND GO, ETC.

NEW YORK
PUBLISHED BY FIRTH, POND & CO. 547 BROADWAY.

PITTSBURGH.
H. KLEBER & BRO.

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CHICAGO.
R. G. GREENE.

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H. PILCHER & SONS.

Entered according to Act of Congress, in 1857, by Firth, Pond & Co. in the Clerk's Office of the Dist. Ct. of the South Dist. of N.Y.



OH KISS BUT NEVER TELL

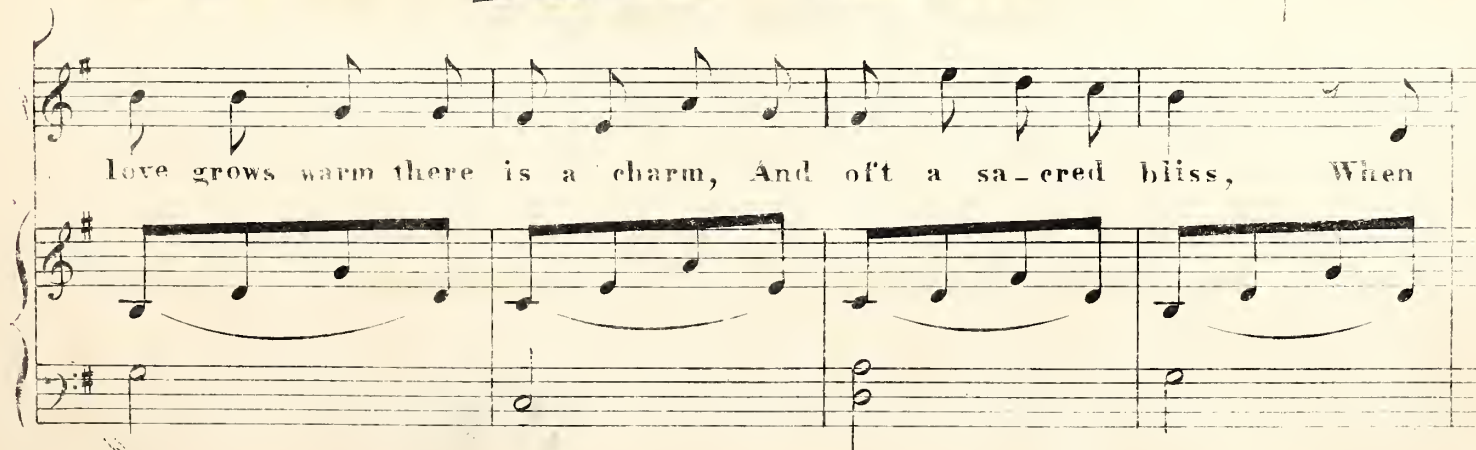
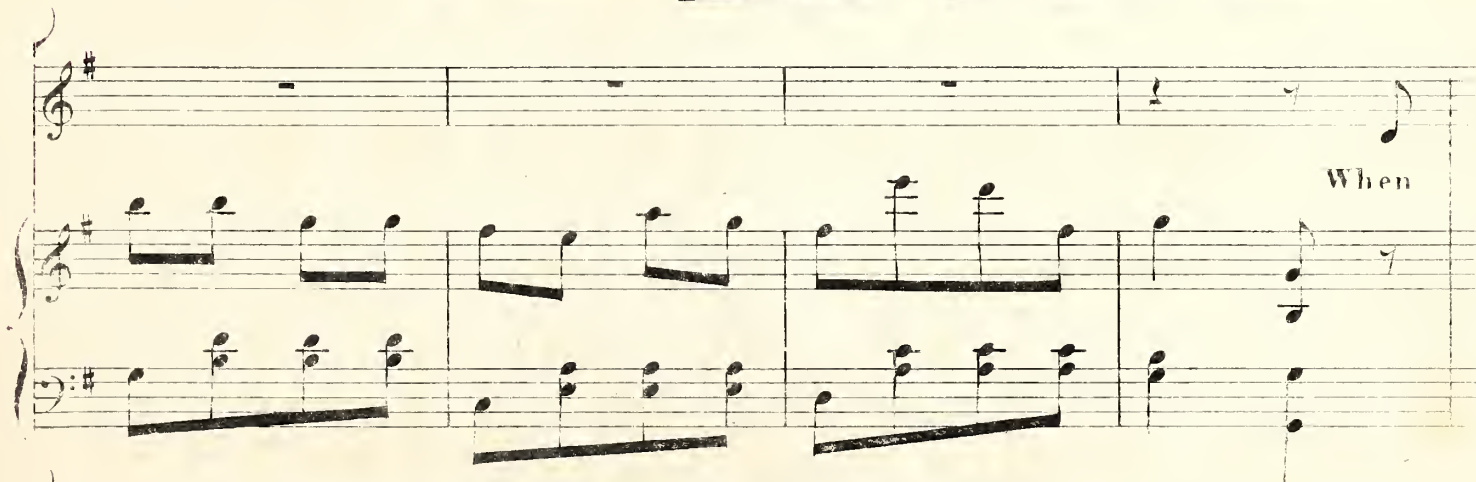
3



Words by SILAS S. STEELE.

Music by FREDERICK BUCKLEY.

SPRIGHTLY.



Entered according to Act of Congress AD 1857 by Firth Pond & Co in the Clerks office of the District Court of the South? Dist? of New York

fond hearts greet for lips to meet In sweet af-fections kiss; But

to re-veal the sacred seal Which hal-lows it so well, May

quench love's flame with breath of shame, So kiss but never tell. Oh

CHORUS.
kiss but never tell, oh never! Breathing breaks the spell, True

5

lovers pledge to keep for-ever, Kiss but never tell.

3

At night when eyes like stars beam bright,
 And kindred souls commune,
 And heart to heart love's vows impart
 Beneath the smiling moon;
 At such an hour of magic power,
 What hallow'd raptures dwell,
 In each true breast by honor blest,
 To kiss and never tell.

CHORUS. Then kiss but never tell &c.

1221MR3V02

WANTED
A
GOVERNESS!

by

John Parry
jun

E. W. Fagan

Pr. 50 cts. nett

BOSTON

Published by **OLIVER DITSON** *115 Washington St.*

WANTED A GOVERNESS.

1

Composed and Sung by John Parry.

Written by George Dubourg Esq:

TEMPO DI VALSE.

MAESTOSO.

I know not a cure so good for the vapours, As reading the

"WANTS" which appear in the Papers; There's wanted a HUSBAND, Or "WANTED a

sample" Or "wanted to borrow!" But here's an ex - am - ple.

ad lib:

ad lib. (parlante.)

"WANTED A GOVERNESS" "WANTED A GOVERNESS"

pp *cres.*

A GOVERNESS WANTED! A

f *Ped.* *

Not too fast.

GOVERNESS WANTED, well fitted to fill The post of tu- i- tion with competent skill, In a

Gentleman's family highly genteel, Where tis hop'd that the Lady will try to conceal Any

fanciful feelings or flights she may feel, For this gentleman's fam'ly's so VERY genteel, They're so

VE - RY gen - teel! *grazioso*

Su - pe - rior attainments are quite in - dis - pen - sable, With ev' - ry thing too that's cor -

rect and ostensible, Morals of pure unex - ceptionabili - ty; Manners well form'd and of

ad lib.
strictest gentili - ty! The Pupils are five - ages six to sixteen All as PROMISING girls, as

colla voce.
(Slower.)
ever were seen: And besides, (tho' tis scarcely worth while to put THAT in) There are

ff VIVACE.

TWO little Boys but THEY only learn Latin! WANTED A GOVERNESS fitted to fill, The

8va
ff VIVACE.

post of tu-i-tion with competent skill In a gentleman's family highly genteel, Where in

Slower.

or-der that things may go "TOUJOURS TRANQUILLE" They SELDOM express themselves.

a tempo.

QUITE as they feel, For this gen-tle-man's fam'ly's so VE-RY genteel! They're so

VE - RY gen - teel! Presto. *8va* The

Lady must teach all the several branches, Where - into polite edu - cation now launches; She's ex -

pected to speak the FRENCH tongue like a native, And be to her pupils of all its points dative; I -

(parlante.)
TALIAN she must know (of course,) nor needs banish What - e - ver acquaintance she

(parlante.)
MAY have with SPANISH! Nor would there be harm in a tri - fle of GERMAN, In the
colla voce.

Slower. VIVACE.
absence, (that is) of the master, HERR HERMANN! "WANTED A GO - VERNESS"
ritardando. ff VIVACE.

fit - ted to fill The post of tu - i - tion with com - pe - tent skill, In a

gen - tle - man's fam - i - ly highly gen - teel Where the la - dy will find by at

ten - tion and zeal, That she'll scarcely have time to par - take of a meal, For this

a tempo.
gen - tle - man's fam'ly's so very genteel They're so VE - RY gen - teel!

RECITATIVO.
The Harp and the Pia - no,

pp tremolo.

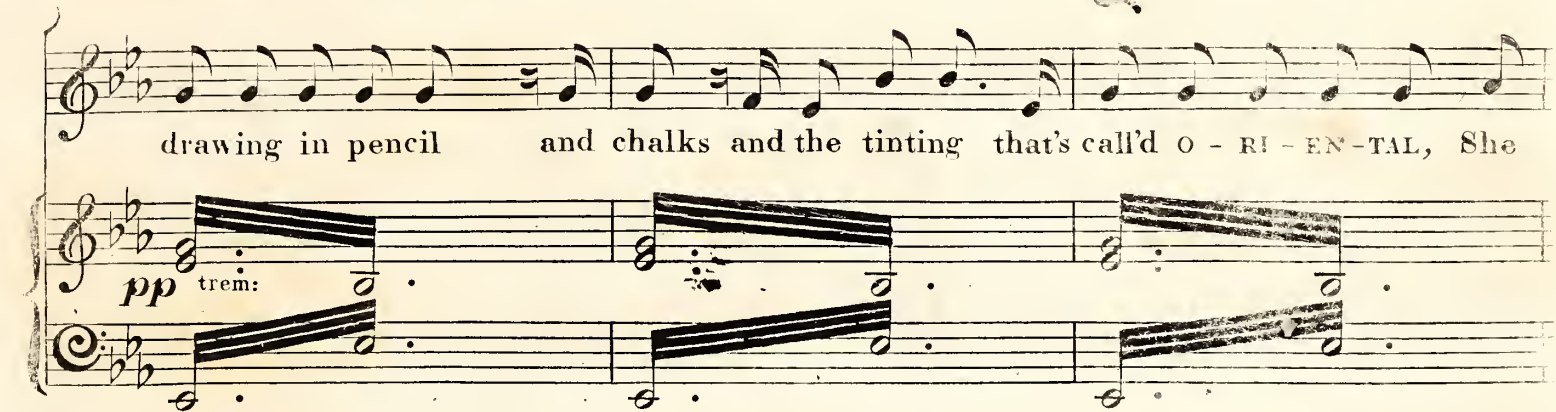
8 8

(CELA VA SANS DIRE) With thorough bass, too, on the plan of LOGIER. In



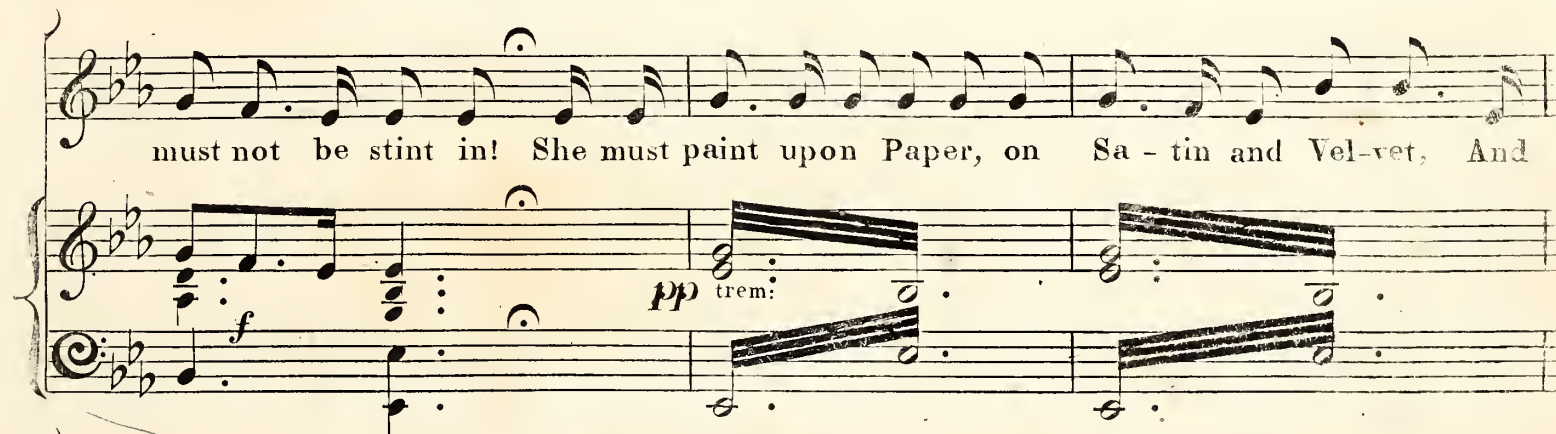
The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a prominent tremolo effect on the left hand, indicated by a 'trem:' marking. The lyrics are: (CELA VA SANS DIRE) With thorough bass, too, on the plan of LOGIER. In

drawing in pencil and chalks and the tinting that's call'd O - RI - EN - TAL, She



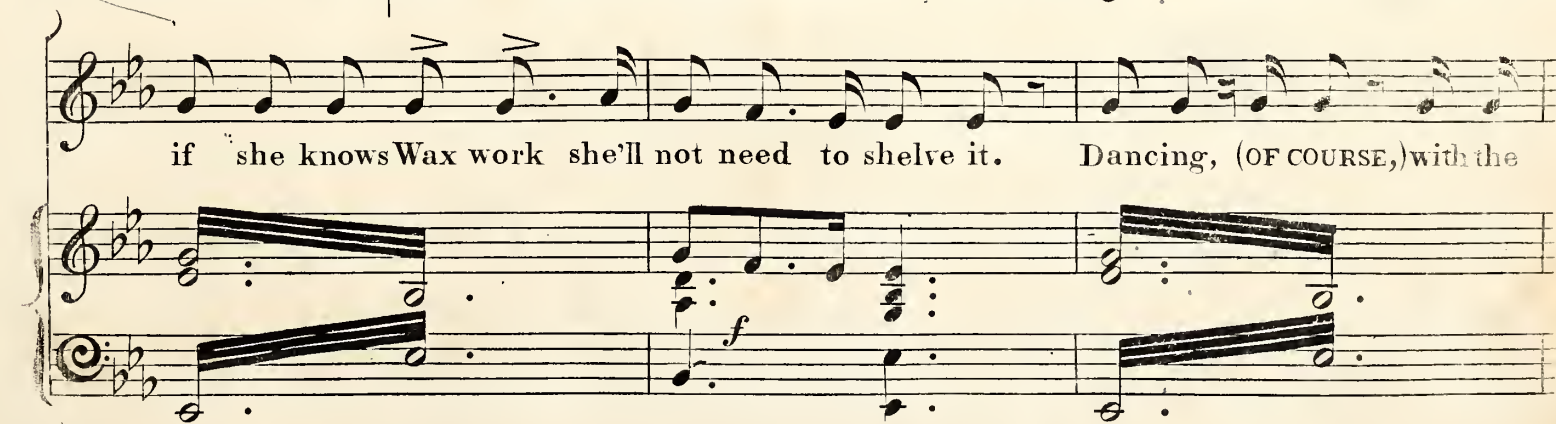
The second system of the musical score. The vocal line continues with the lyrics: drawing in pencil and chalks and the tinting that's call'd O - RI - EN - TAL, She. The piano accompaniment continues with the tremolo effect. The lyrics are: drawing in pencil and chalks and the tinting that's call'd O - RI - EN - TAL, She

must not be stint in! She must paint upon Paper, on Sa - tin and Vel - vet, And



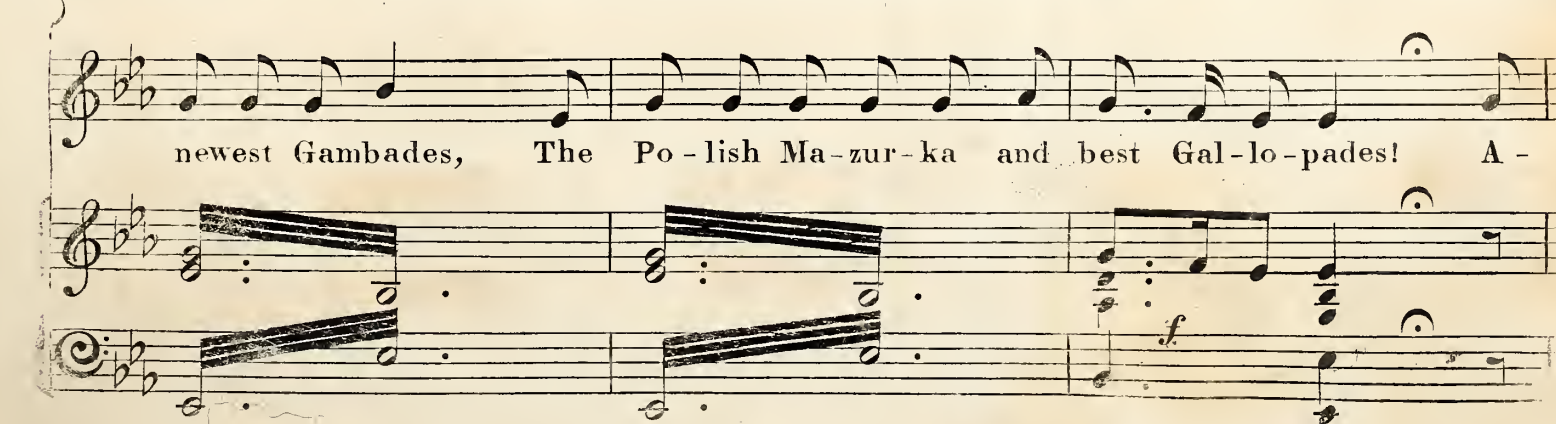
The third system of the musical score. The vocal line continues with the lyrics: must not be stint in! She must paint upon Paper, on Sa - tin and Vel - vet, And. The piano accompaniment continues with the tremolo effect. The lyrics are: must not be stint in! She must paint upon Paper, on Sa - tin and Vel - vet, And

if she knows Wax work she'll not need to shelve it. Dancing, (OF COURSE,) with the



The fourth system of the musical score. The vocal line continues with the lyrics: if she knows Wax work she'll not need to shelve it. Dancing, (OF COURSE,) with the. The piano accompaniment continues with the tremolo effect. The lyrics are: if she knows Wax work she'll not need to shelve it. Dancing, (OF COURSE,) with the

newest Gambades, The Po - lish Ma - zur - ka and best Gal - lo - pades! A -



The fifth system of the musical score. The vocal line continues with the lyrics: newest Gambades, The Po - lish Ma - zur - ka and best Gal - lo - pades! A -. The piano accompaniment continues with the tremolo effect. The lyrics are: newest Gambades, The Po - lish Ma - zur - ka and best Gal - lo - pades! A -

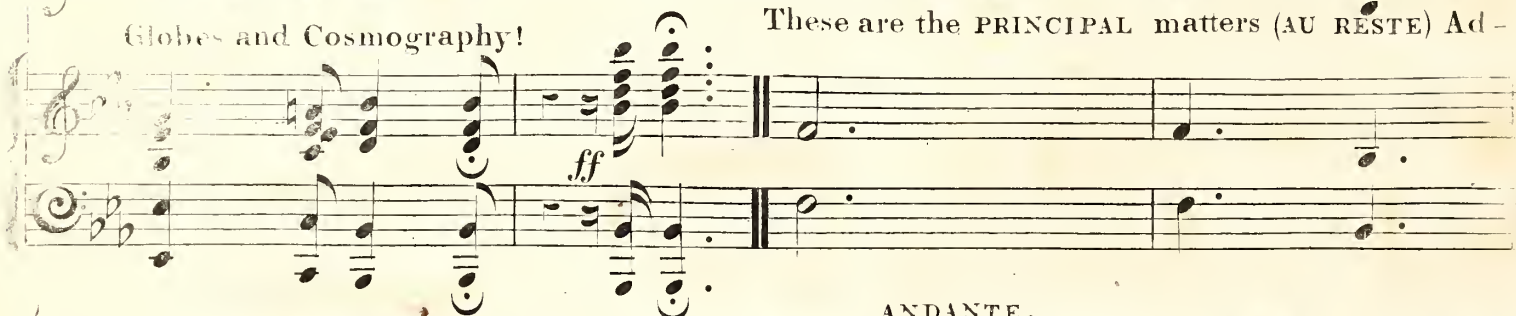
-rithmetic, Histo - ry join'd with Chronology, Heraldry, Bota - ny, Writing, Concholo - gy,



Grammar and Sa - tin - stitch, Netting, Ge - o - graphy, As - tro - no - my, Use of the



Globes and Cosmography! **SLOWER.** These are the PRINCIPAL matters (AU RESTE) Ad -



dress, "J. Z. X. Q. V. EASY PLACE West." As the **ANDANTE.** Salary's VERY MODERATE none need apply



Who more on THAT point than on COMFORT rely; But, perhaps twere as well, to



make matters shorter, To mention the terms, namely FIVE POUNDS A QUARTER!

CODA. VIVACE ASSAI.

WANTED A GOVERNESS well fit - ted to fill, The post of tu - i - tion with,

com - pe - tent skill Where 'tis wish'd that the Pu - pils should nev - er be still, Nor the.

GOVERNESS ei - ther, be she well or ill! "A GOV - ERN - ESS WAN - -

TED!" "WAN - - TED A GOV - ERN - ESS!"

The
PEARLS OF CHARITY

S B R E

WORDS BY
CHARLES MACKAY ESQ.

Music by

V. E. FAYLOR.

2½

NEW YORK

Published by FIRTH, POND & CO. 547 Broadway.

Boston
O. DITSON & CO.

Cincinnati.
C. Y. FONDA.

Pittsburgh.
H. KLEBER & BRO.

Entered according to Act of Congress A1860 by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of New York.

PEARLS OF CHARITY.

S O N G.

Words by CHARLES MACKAY, Esq.

Music by V. C. TAYLOR.

$\text{♩} = 69$. M.M. (Three counts to a measure.)

Staccato. Alla portamento

1. VER. A trav'-ler on the dus - ty road, Strew'd a-corns on

2. VER. A lit - tle spring had lost its way A - mid the grass . . .

3. VER. A name-less man, a - mid a crowd That thronged the dai - -

Ent'd according to Act of Congress AD 1859 by Firth, Pond & Co in the Clerk's Office of the Dis't Court of the South'n Dis't of N.Y.

the lea; And one took root, and sprouted up, And grew in- to a
and fern— A pas- sing stran- ger scooped a well, Where wea- ry men might
ly mart, Let fall a word of hope and love, Un- stud- ied from the

tree. Love sought its shades at evening time, To breathe its ear- ly
turn; He walled it in, and hung with care A la- dle on the
heart, A whis- per on the tu- mult thrown, A tran- si- to- ry

vows, And age was pleas'd in heats of noon, To bask be- neath its
brink; He thought not of the deed he did, But judged that toil might
breath. It raised a bro- ther from the dust, It saved a soul from

boughs, The dormouse loved its dangling twigs, The birds sweet mu - sic
 drink. He passed a - gain and lo! the well, By - sum - mers nev - er
 death, O, germ! O fount! O, word of love! O, thought, at ran - dom

bore, It stood a glo - ry in its place, A bles - sing ev - er -
 dried, Had cooled ten thou - sand parch - ing tongues And saved a life be -
 cast! Ye were but lit - tle at the first, But migh - ty at the

more.
 side.
 last.

Dedicated to

Col. Peter Saxe.

I PADDLE MY OWN CANOE

SONG AND QUARTETTE

AS SUNG BY THE

BAKERS,

And all their concerts with great success.

COMPOSED AND ARRANGED FOR THE

Prima Fortes

JOHN C. BAKER.

25 Cents.

NEW-YORK

Published by HORACE WATERS, 333 Broadway.

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G. P. REED & CO.

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Chicag.
W. C. PETERS & SONS.

Entered as second-class July 1874 by Horace Waters in the Clerk's Office of the Dist. Court of the South Dist. of N. York.

"I PADDLE MY OWN CANOE."

Poetry by J. H. JOHNSON Esqr.

Music by JOHN C BAKER.

SPIRITED.

Oh yes, oh yes, full ma..ny a year Of cease..less toil... ing

too, Through dan..ger oft dispel... ing fears; I paddled my own Ca..

mf

--noe, I paddled my own Canoe, I paddled my own Ca -- noe.

mf

2^d VERSE.

A -- Float, up-on life's sur-ging sea, 'Twas well I ear -- ly

knew, That I was doom'd by des -- ti -- ny To paddle my own Ca --

mf

-- noe, To paddle my own Canoe, To paddle my own Ca -- noe.

3^d VERSE.

My arm was strong, my spir -- its free, Life's bu -- sy cares were

new, I said, ye sons of earth shall see, I can paddle my own Ca --

mf

-- noe, I can paddle my own Canoe, I can paddle my own Ca -- noe.

4th VERSE

Since then have rag--ing billows rolled, And winds that fiercely
blew, And many a hopeless wreck I've told; But I've paddled my own Ca--
noe, I paddled my own Canoe, I paddled my own Ca--noe.

5th VERSE

When suns are bright and hearts are light, And friends like steel are
true, And beau-ty's smile the hour be--guile, I paddled my own Ca--
noe, I paddled my own Canoe, I paddled my own Ca--noe.

6th VERSE

In darkest hour when tem--pest lower, And no star of hope I
view, When friendships die like withering flower, I paddle my own Ca--
noe, I paddle my own Canoe, I paddle my own Ca--noe.

Q U A R T E T T E .

TREBLE.

ALTO.

TEENOR.

BASS.

Lively.

PIANO.

Oh yes, oh yes, full many a year Of ceaseless toiling too, Thro'

Oh yes, oh yes, full many a year Of ceaseless toiling too, Thro'

Oh yes, oh yes, full many a year Of ceaseless toiling too, Thro'

Oh yes, oh yes, full many a year Of ceaseless toiling too, Thro'

dan.. ger oft dis.. pel... ling fear,

dan.. ger oft dis.. pel... ling fear, *mf*

dan.. ger oft dis.. pel... ling fear, I paddle my own Ca.. noe *f*

dan.. ger oft dis.. pel... ling fear, I I paddle my

I paddle my own Ca -- noe, I paddle my own Ca --
 I paddle my own Ca -- noe, I paddle my own Ca --
 I paddle my own Ca -- noe, I paddle my own Ca --
 own Canoe, I paddle my own Ca -- noe, I paddle my own Ca --

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part harmony, with the lyrics "I paddle my own Canoe" repeated across the staves. The piano accompaniment consists of a treble and bass staff, providing a harmonic foundation for the vocal lines. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The first measure of each vocal line contains a whole rest, followed by the lyrics. The piano accompaniment begins with a series of chords and single notes, creating a steady rhythm.

.. noe.
 .. noe.
 .. noe.
 .. noe.

The second system of the musical score continues the vocal and piano parts. The vocal staves show the continuation of the melody, with the lyrics "... noe." appearing below the notes. The piano accompaniment continues with a similar harmonic pattern, featuring chords and single notes. The system concludes with a double bar line, indicating the end of the musical phrase.

LOST

ON THE

Lady Elgin

SONG AND CHORUS

COMMEMORATING
THE

Terrible Lake Disaster

of Friday Night Sept. 7th, 1860.

WORDS & MUSIC BY

HENRY C. WORK

CHICAGO

Published by H. M. HIGGINS *117 Randolph St.*

Entered according to Act of Congress AD 1861 by H. M. Higgins in the Clerks Office of the Dist Court for the North Dist of Ill.



1800

1800



1800

LOST ON THE "LADY ELGIN."

Words and Music by HENRY C. WORK.

LENTO.

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It consists of five measures. The first measure has a piano (*p*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a pianissimo (*pp*) dynamic. The fifth measure has a *ten.* (tenuto) marking. The melody is in the right hand, and the accompaniment is in the left hand.

Up from the poor man's cottage - Forth from the man-sion door; Sweeping a-cross the

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal melody is in the right hand, starting on a half note and moving in eighth notes. The piano part starts with a piano (*p*) dynamic.

waters, And echo-ing 'long the shore; Caught by the morn-ing breezes - Borne on the

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal melody is in the right hand, starting on a half note and moving in eighth notes. The piano part starts with a piano (*p*) dynamic.

evening gale; Com-eth a voice of mourning, A sad and sol-enn wail.

The third line of the song concludes the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal melody is in the right hand, starting on a half note and moving in eighth notes. The piano part starts with a piano (*p*) dynamic.

CHORUS.

Soprano.

Lost on the La - dy Elgin! Sleeping to wake no more! Number'd in that three

Alto.

Lost on the La - dy Elgin! Sleeping to wake no more! Number'd in that three

Tenor.

Lost on the La - dy Elgin! Sleeping to wake no more! Number'd in that three

Bass.

Lost on the La - dy Elgin! Sleeping to wake no more! Number'd in that three

PIANO.

hundred, Who fail'd to reach the shore!

hundred, Who fail'd to reach the shore!

ten.

mf *p* *pp*

2. Oh! 'tis the cry of children, Weeping for pa-rents gone; Children who slept at
 3. Staunch was the no-ble steamer— Precious the freight she bore; Gai-ly she loosed her

evening, But orphans woke at dawn. Sis-ters for brothers weeping, Husbands for
 ca-bles, A few short hours be-fore. Grandly she swept our harbor, Joy-fully

mis-sing wives— Such are the ties dis-sever'd With those three hundred lives. *Cho.*
 rang her bell; Little thought we, 'ere morning, 'Twould toll so sad a knell.

No 3. DOEBELE & STRENGSON'S 1862. QUARTERLY CATALOGUE OF SHEET MUSIC,

The following is a list of such pieces of Music which have by their great sale during the last three months, proved to be the most popular. Music sent, postpaid, to any part of the United States and Canada, upon receipt of marked price. Sheet music bound to order New Music received as soon as published.

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Songs.		Polkas and Schottisches.		Pleasures of Home,	
Ah, could I teach the Nightingale,	25	Amelia Polka,	Rehm. 25	Prayer granted,	Dutton. 25
(duet,) Keller.		Belle Louise schottisch,	Warren. 25	Red, White and Blue,	Berg. 35
Annie of the Vale,	Thomas. 30	Brigg's House, p.	Vaas. 25	Reve,	Wallace. 50
Annie Lyle,	Thompson. 25	Deliciosa Leonora Polka	Merz. 25	Rock me to sleep mother,	Grobe 40
Array thee love,	Boord. 20	Detroit Schottisch,	Couse. 25	Shells of Ocean,	Grobe 50
Battle cry of freedom,	Root. 25	Detroit light guards p.	Whittemore 50	Silvery Shower,	Baumbach. 25
Battle Prayer,	Himmel. 25	Eclipse p.	Metz. 25	Starspangled banner,	Beyer. 25
Beautiful maiden,	Root. 25	Eugenia p.	Landram. 10	Thou art so near and yet so far,	Ascher 50
Beautiful Silver Sea,	Clark. 30	Fi-fi p.	Kneringe 25	Union Medley,	Dressler 50
Beautiful Venice,	Knight. 25	Garden City p.	Playge. 25	Viva L'America,	Berg 50
Bird of Beauty,	Scott. 25	Kentucky Capitol Hotel p.	F. C. Z. 25	Vocee from the Waves,	Hewitt. 35
Bonny Eloise,	Thomas. 25	Lionesse p.	Ruppins 35	Warblings at eve,	Richards. 30
Brave boys are they,	Work. 25	Launcester p.	Landram. 25	Warblings at morn,	Richards 35
Brave men behold your fallen chief,	Webster. 50	Leander p.	Ward. 25	Yankee Doodle,	White. 25
Child of the regiment,	Glover. 25	Michigan Schottisch,	Hertel. 25	Miscellaneous.	
Columbia the gem of the ocean,	Shaw. 25	Military p.	Ascher. 25	Bellak, Pretty tunes for little folks,	
Come gaug awa' wi' me,	Rousford. 15	Minnehaha, p.	Brown. 50	14 numbers, each,	15
Come where my love lies dreaming,	Foster. 40	Mountain Zephyr Polka,	Fowler. 30	Bellak, Shower of melodies, 24 numbers,	
Conscript's departure,	Glover. 25	Pet p.	McEoy. 25	each,	10
Cottage by the Sea,	Thomas. 30	Polka de Marie Belle,	Gottschalk. 10	Bellak, spare moments each,	10
Dixie's land,	Fobbs. 25	Richmond p.	Cramer. 10	Beyer, Repertoire des jeune pianistes,	
Dixie for the Union,	Crosby. 25	Rainbow Schottisch,	Kleber. 35	56 operatic fantasies, each,	25
Do they think of me at home,	Glover. 25	Roehester Schottisch,	Rutison. 10	Corticelli, the musical Aurora	
Dying words of little Katy,	Waters. 35	Skating polka,	Smith. 35	13 instructive pieces	
Dearest spot on earth,	Wrighton. 25	Stella p.	Kappes. 35	Czery, Dix petit rondeau pour la jeun-	
Dying words of little Katy,	Baker. 35	Three bells p.	Cook. 50	esse, each,	25
Erang-line,	Hays. 35	Wandering Streamlet schott,	Graves 25	Dressler, Summer Evenings,	
Ever of thee,	Lusk. 25	Marches and Quicksteps.		12 numbers each,	15
Faded flowers,	Wilking. 25	Agawam Quickstep,	D. D. H. 10	Field's, six celebrated nocturnes,	
Fairy Belie,	Foster. 25	Chicago q. st.	Payne. 25	Helmshuller, Dances of the Germania	
Far away, far away,	Webster. 35	Cook's q. st.	Landram. 25	music Society	
Going home,	Ordway. 30	Ellsworth's requiem m.	Warren. 35	Muller, Metropolitan Polkas, 6 numbers	
Gideon's Band,	Dodsworth. 30	Excelsior q. s.	Converse. 25	each,	25
Glory Hallelujah,		Firemen's m.	Waltz. 25	Oesten, Early dreams, 6 beautiful melo-	
Happy be thy Dreams,	Thomas. 40	Frederia Mareh,	Lothrop. 25	dies for small hands, each,	25
Happy land of Cabaan,	Wray. 25	Grand march triomphale,	Holmstock. 35	Oesten, Sounds of love, first series,	35
Hattie Belle,	Webster. 25	Lafayette m.	Perabo. 30	6 numbers, each,	
I saw thee weep,	F. C. F. 25	McClellan's q. m.		50	
I know a pair of hazel eyes,	Stigebell. 35	Milwaukie light guard, q. s.	Hempstead. 50	Thalberg, 12 etudes pour le piano, each	25
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	Ordway. 25	Signal m.	Kleber. 25	bers,	
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Napolitaine, I'm dreaming of thee	Lee. 25	Baladine,	Lysberg. 50	Black Swan set,	Winner. 25
New Star-spangled banner	Webster. 30	Battle of Port Royal,	Grobe. 75	Laneers,	Dodsworth. 30
No one to love,	Harvey. 25	Carnival de Venice,	Voss. 50	Instruction Books	
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Putting on airs,	Higgins. 25	Gondellied	Oesten. 30	" guitar "	50
Rain upon the roof,	Converse. 25	Home, sweet home,	Grobe. 50	Leland's Accordeon Instructor,	25
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Remember, Oh! Remember,	Currie. 25	I know that my Redeemer liveth,	Grobe. 40	Post-horn or bugle Instructor,	30
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Six hundred thousand more,	Volunteer. 25				

To T.B. Prendergast Esq.

BONNY ELOISE

(The Belle of Mohawk Vale)

SONG AND CHORUS

Written by

GEORGE W. ELLIOTT.

Composed by

J. R. Thomas.

PIANO

GUITAR

NEW YORK

Published by WM. HALL & SON 239 Broadway.

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BONNY ELOISE

THE BELLE OF MOHAWK VALE.

Words by C. W. ELLIOTT.

Music by J. R. THOMAS.

VOICE.

Moderately fast.

PIANO.

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It begins with a whole rest, followed by three measures, each containing a single half note. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. Both staves have a treble clef, a key signature of two flats, and a common time signature. The right hand of the piano part plays a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The tempo instruction 'Moderately fast.' is placed between the vocal and piano staves.

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line continues with half notes. The piano accompaniment continues with its eighth-note patterns. The system concludes with a double bar line.



I. O, sweet is the Vale where the Mo-hawk gen-tly glides On its
II. O, sweet are the scenes of my boy hood's sunny years, That be-
III. O, sweet are the mo - ments when dream - ing I roam, Thro' my



clear wind-ing way to the sea, And dear - er than all sto - ried
 - span - gle the gay val-ley o'er, And dear are the friends seen thro'
 loved haunts now mos - sy and grey, And dear - er than all is my



streams on earth be - sides, Is this bright rolling riv-er to me; But
 mem-o - ry's fond tears That have lived in the blest days of yore; But
 child-hood's hal - low'd home, That is crumb-ling now slowly a - way; But

sweet-er, dear - er, yes dear-er far than those Who
 sweet-er, dear - er, yes dear-er far than these Who
 sweet-er, dear - er, dear-er far than these Who

charms where oth-ers all fail, Is blue eyed, hon-ny,
 charms where oth-ers all fail, Is blue eyed, hon-ny,
 charms where oth-ers all fail, Is blue eyed, hon-ny,

hon-ny E - lo - ise, The Belle of the Mo - hawk Vale.
 hon-ny E - lo - ise, The Belle of the Mo - hawk Vale.
 hon-ny E - lo - ise, The Belle of the Mo - hawk Vale.

CHORUS. For those who are fond of Part-singing the following Chorus is added:
the Song however is complete without it.

AIR.

But sweeter, dear - er, yes dearer far than these Who charm where others all

ALTO.

TENOR.

But sweeter, dear - er, yes dearer far than these Who charm where others all

BASS.

PIANO.

fail, Is blueeyed, bonny, bon-ny E-lo - ise, The Belle of the Mo - hawk Vale.

fail, Is blue eyed, bonny, bon-ny E-lo - ise, The Belle of the Mo - hawk Vale.

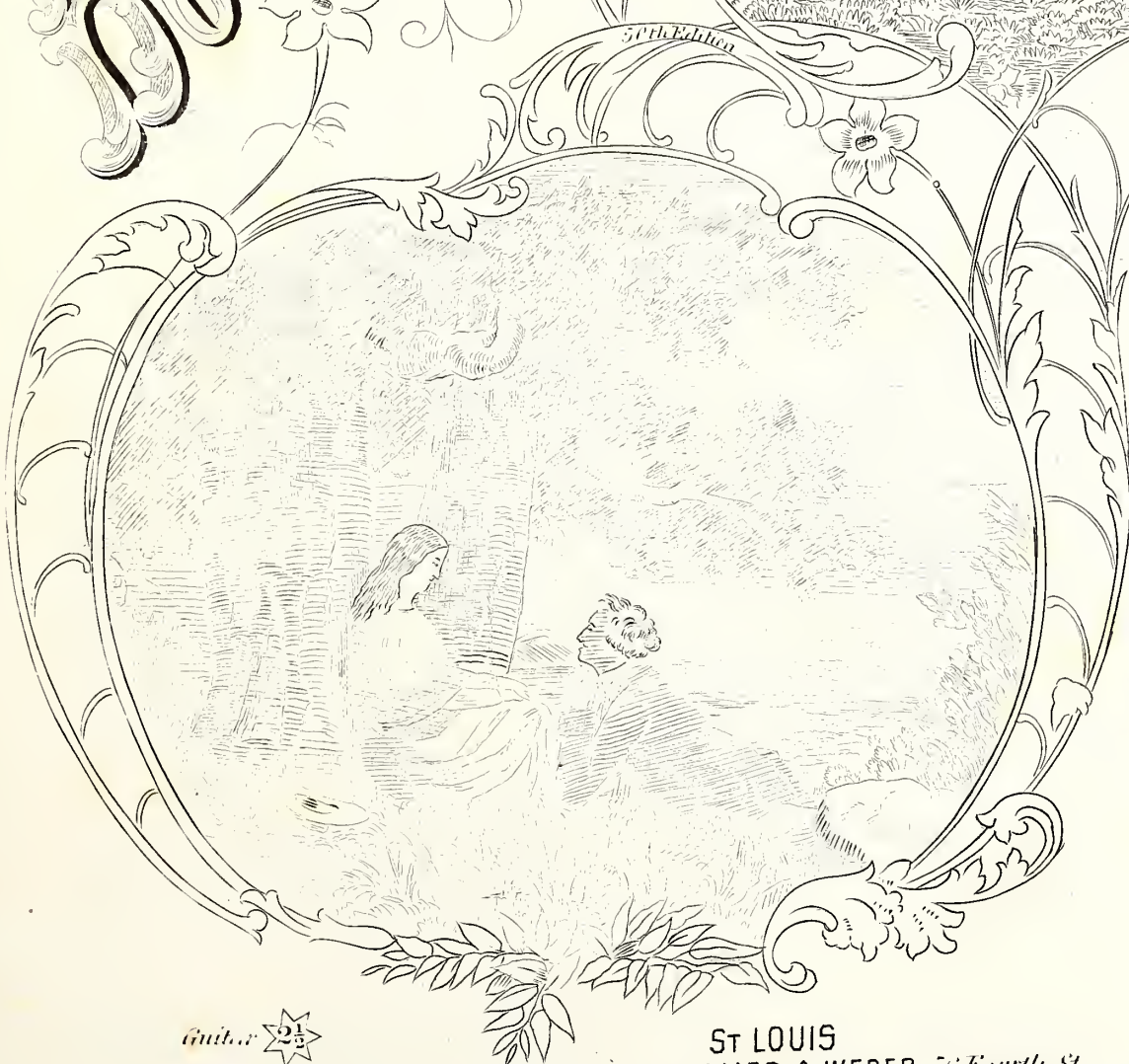
To
Miss JOSEPHINE HEWETT.
Baltimore.

Bell Dream


Balanced




5th Edition



Written by
T. Elwood Garrett
MUSIC BY
F. W. WALKER

Guitar 

Piano 

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SIXTIETH EDITION.

BELL BRANDON.

SONG AND CHORUS.

Written by T. E. Garrett.



Music by Francis Woolcott.

VOICE.

Allegretto.

PIANO.

mf

1. Verse. 'Neath a tree by the mar_gin of the wood - land, Whose

2. Verse. Bell Brandon was a bird_ling of the moun - tain, In

3. Verse. On the trunk of the a_ged tree I carv'd them Our

spreading lea-fy boughs sweep the ground; With a path leading thi-ther o'er the
 free-dom she sported on her wing; And they sand the life... current of the
 names on the sturdy form re-main; But I now re-pair in sorrow to its

prai-rie; When si-lence hung her night garb a-round. There
 Red Man Ting'd her veins from a far distant spring. She
 shel-ter, And murmer to the wild wind my pain. Oft I

of-ten I have wander'd in the eve - - ning, When the summer winds are fragrant on the
 lov'd her humble dwelling on the Prai - rie, And her guileless hap-py heart clung to
 sit there in sol-i-tude re-pi - - ning For the beauty-dream that night brought to

lea
me;
me;

There I saw the lit - tle beau - ty, Bell Bran - don, And we
And I lov'd the lit - tle beau - ty, Bell Bran - don, And we
Death has wed the lit - tle beau - ty, Bell Bran - don, And she

met 'neath the old Ar - bor tree. There I saw the lit - tle beau - ty, Bell
both lov'd the old Ar - bor tree. And I lov'd the lit - tle beau - ty, Bell
sleeps 'neath the old Ar - bor tree. Death has wed the lit - tle beau - ty, Bell

dim: ad lib:

Bran - don, And we met 'neath the old Ar - bor tree.
Bran - don, And we both lov'd the old Ar - bor tree.
Bran - don, And she sleeps 'neath the old Ar - bor tree.

dim: ad lib:

V.S. Chorus. ad lib.

Chorus ad lib:

1 Treble
2 Treble
Tenor
Bass
Piano

p

There I saw the little beau_ty Bell Brandon, And we met neath the old Arbor tree, There I
And I lov'd the little beau_ty Bell Brandon, And we both lov'd the old Arbor tree, And I
Death has wed the little beau_ty Bell Brandon, And she sleeps neath the old Arbor tree, Death has

cres. *dim.* *rall.* *ad lib.*

saw the little beau_ty Bell Brandon, And we met neath the old Ar_bor tree.
lov'd the little beau_ty Bell Brandon, And we both lov'd the old Ar_bor tree.
wed the little beau_ty Bell Brandon, And she sleeps neath the old Ar_bor tree.

rall. ad lib. *mf*

mf

ANNIE OF THE VALE.

SONG AND CHORUS.

WORDS BY

GEORGE P. MORRIS, Esq.

MUSIC BY

J. R. THOMAS,

Author of "COTTAGE BY THE SEA," "DOWN BY THE RIVER
SIDE," Etc.

GUITAR



PIANO.



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ANNIE OF THE VALLE.

SONG AND CHORUS.

Words by G. P. MORRIS.

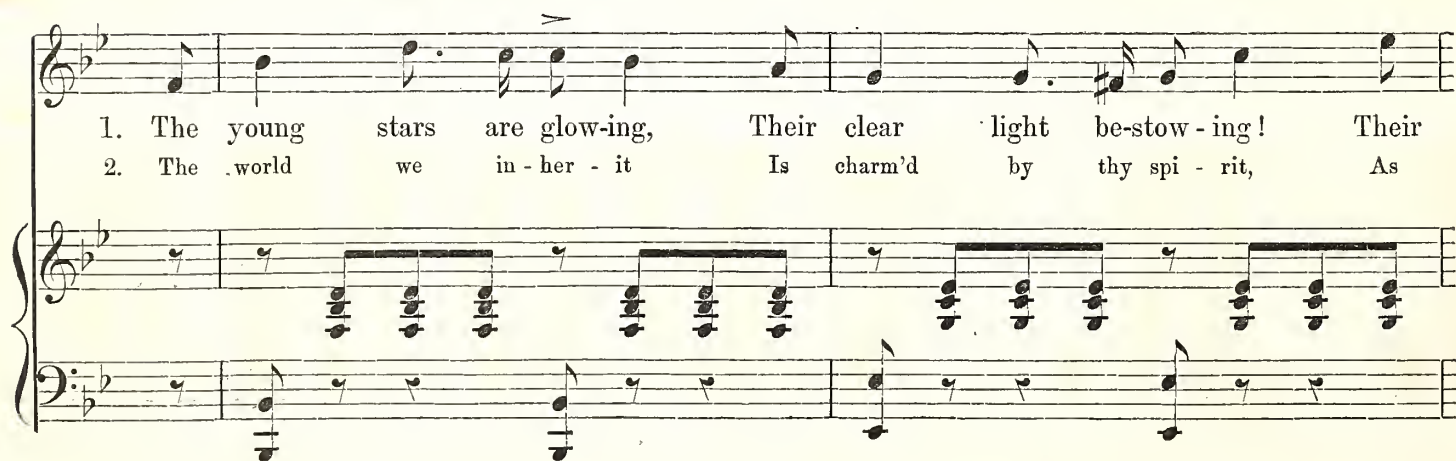
Music by J. R. THOMAS.

Allegretto.



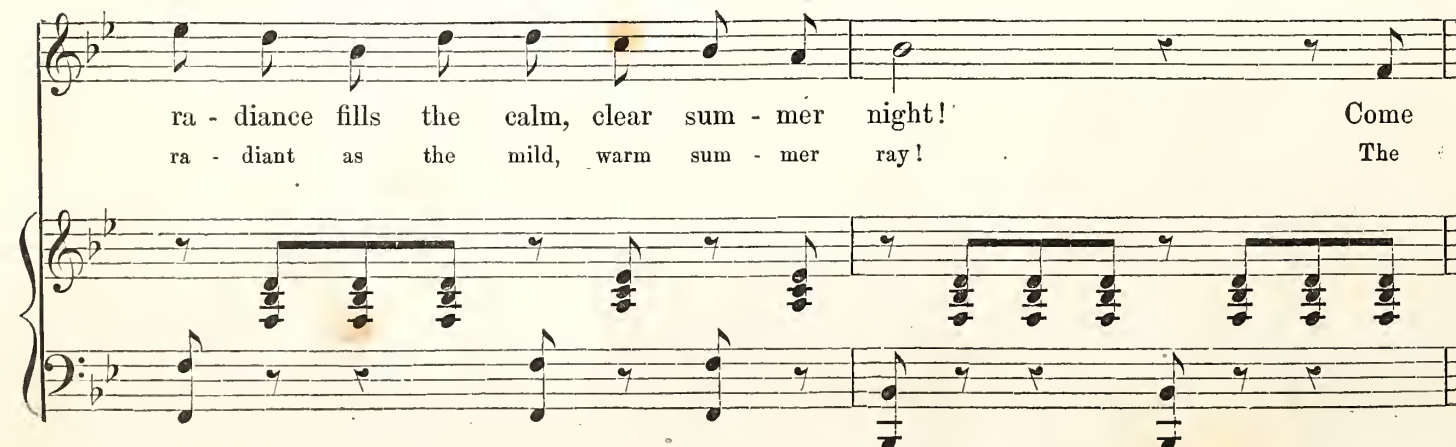
The first system of music consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a melody with eighth and sixteenth notes, including a trill. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a piano accompaniment of chords. A piano (p) dynamic marking is present at the end of the system.

1. The young stars are glow-ing, Their clear light be-stow-ing! Their
2. The world we in-her-it Is charm'd by thy spi-rit, As



The second system of music continues the melody and accompaniment. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. The lyrics are: "1. The young stars are glow-ing, Their clear light be-stow-ing! Their" and "2. The world we in-her-it Is charm'd by thy spi-rit, As".

ra-diance fills the calm, clear sum-mer night! Come
ra-diant as the mild, warm sum-mer ray! The



The third system of music continues the melody and accompaniment. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. The lyrics are: "ra-diance fills the calm, clear sum-mer night! Come" and "ra-diant as the mild, warm sum-mer ray! The".

forth, like a fai-ry, So blithe-some and air-y, And ram-ble in their soft and mys-tie
 watch-dog is snarl-ing, For fear, An-nie, darling, His beau-ti-ful young friend I'd steal a -

light.
 - way!

Come, come, come, love, come!
 Come, &c.

Come, ere the night-torch-es pale; Oh come, in thy beauty, Thou

mar-vel of du-ty, Dear An-nie, dear An-nie of the Vale.

CHORUS.

f *p*

AIR. Come, come, come, love, come, Come, e'er the night - torch - es

f *p*

ALTO. Come, come, come, love, come, Come, e'er the night - torch - es

f *p*

TENOR. Come, come, come, love, come, Come, e'er the night - torch - es

f *p*

BASS. Come, come, come, love, come, Come, e'er the night - torch - es

f *p*

PIANO.

p

pale! Oh come, in thy beauty, Thou mar - vel of du - ty, Dear

p

pale! Come, come, come, come, Come, come, come, come, Dear

p

pale! Come, come, come, come, Come, come, come, come, Dear

p

pale! Come, come, come, come, Come, come, come, come, Dear

p

PIANO.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "An - nie, dear An - nie of the Vale." The piano part features a melody in the right hand and a bass line in the left hand, both in a minor key.

An - nie, dear An - nie of the Vale.

An - nie, dear An - nie of the Vale.

An - nie, dear An - nie of the Vale.

An - nie, dear An - nie of the Vale.

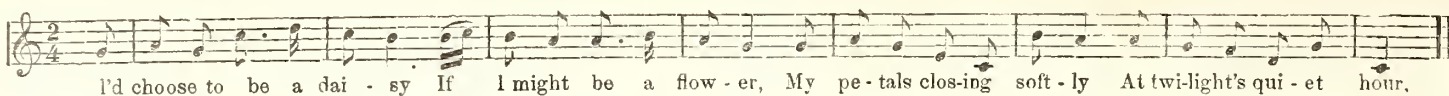
Second system of the musical score. It consists of four vocal staves and a grand piano accompaniment. The vocal staves contain whole rests, indicating a pause in the vocal parts. The piano part continues with a melody in the right hand and a bass line in the left hand. The lyrics are: "An - nie, dear An - nie of the Vale." The piano part features a melody in the right hand and a bass line in the left hand, both in a minor key.

An - nie, dear An - nie of the Vale.

An - nie, dear An - nie of the Vale.

An - nie, dear An - nie of the Vale.

An - nie, dear An - nie of the Vale.



I'd choose to be a dai - sy If I might be a flow - er, My pe - tals clos - ing soft - ly At twi - light's qui - et hour.

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WERE I A SOLDIER. G. Stigelli,.....	35
WANDERER'S EVENING HYMN. Mrs. Kleber,.....	35
WE ARE GROWING OLD TOGETHER. Buckley,.....	25
WE'LL MEET IN HEAVEN, FATHER. Wurzel,.....	25
WHACK ROW-DE-DOW. Hobbs,.....	25
WHEN I SAW SWEET NELL HOME. J. Fletcher,.....	25
WILD ROSE. J. R. Thomas,.....	30
WE LOVE THEE, SWEET NIGHT. Duet. Bellini,.....	35
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COME, THOU FOUNT OF EVERY BLESSING. With Solo for Baritone and Soprano. J. R. Thomas,.....	75
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Sacred Song, for Church Service and Sunday Evenings at Home, by Geo. Wm. Warren.

No. 1. AS PANTS THE HART. Psalm,.....	30
" 2. GOD MY KING. Psalm,.....	30
" 3. O PRAISE YE THE LORD. Psalm,.....	30
" 4. THE LORD MY PASTURE SHALL PREPARE. Psalm,.....	30
" 5. YE FAITHFUL SOULS. Hymn,.....	30
" 6. HE'S COME, LET EVERY KNEE BE BENT. Hymn,.....	30
" 7. HARK! THE HERALD ANGELS SING. Christmas Hymn,.....	30
" 8. CHRIST THE LORD IS RISEN TO-DAY. Easter Hymn,.....	30
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TWO CHRISTMAS CAROLS. R. Storrs Willis,.....	25
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" 2. THE RACE THAT LONG IN DARKNESS PINED,.....	25

Songs and Ballads from the "Lily of Killarney," or the "Colleen Bawn," new Opera by J. Benedict.

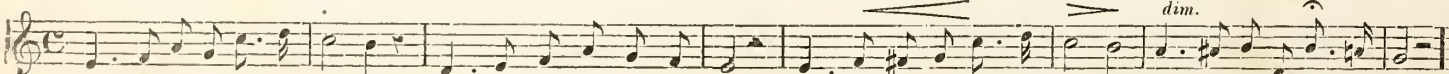
EILY MAVOURNEEN,.....	35
I'M ALONE,.....	25
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HAIL, GENTLE SLEEP. Tenor,.....	25
FATHER, PITY. Duet for Soprano and Tenor,.....	25

J. R. THOMAS.

COTTAGE BY THE SEA.



Child-hood's days now pass be-fore me, Forms and scenes of long a - go; Like a dream they hover o'er me, Calm and bright as eve-ning's glow.

S. C. FOSTER.

FAIRY BELLE.

G. STIGELLI.

DREAM OF HOME.

The pride of the village, the fairest in the dell, Is the queen of my song, and her name is Fairy Belle:

Oh love - y night thou bring - est rest To ma - ny a sad and toil worn breast:

UN BALLO IN MASCHERA. POLKA REDOVA.

HEINZELN.

THE FAIR ENCHANTRESS.

J. G. MAEDER.

Of beauty far - est the first and fair - est Her form still haunts me by night and day

To Mr. & Mrs. Wells S. Baker.

3

ELLA FAY.

SONGS OF THE OLD MILL.

Words and Music by T. BRIGHAM BISHOP.



Sweet Ella now has gone to rest, She

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics "Sweet Ella now has gone to rest, She" are written below the vocal staff. The piano part consists of chords and single notes in the left hand and chords in the right hand.

sleeps her last long sleep, . . . And o'er her little

The second line of the song continues the vocal melody and piano accompaniment. The lyrics "sleeps her last long sleep, . . . And o'er her little" are written below the vocal staff. The piano part continues with chords and single notes.

grave so low, A-lone my watch I keep . . . I

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics "grave so low, A-lone my watch I keep . . . I" are written below the vocal staff. The piano part continues with chords and single notes.

walk a-round from morn till night, And think her form I see, . . . But

ev-ry thing speaks plain and true, She sleeps'neath the old arbor tree. . .

CHORUS.

1st SOPRANO. Sleep on, sleep on, sleep the live-long day, . . .

2d SOPRANO. Sleep on, sleep on, sleep the live-long day, . . .

TENOR. Sleep on, sleep on, sleep the live-long day, . . .

BASS. Sleep on, sleep on, sleep the live-long day, . . .

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major, 3/4 time. They all sing the lyrics: "Sleep on, sleep on my own sweet Ella Fay. . .". The fifth staff is a piano accompaniment in G major, 3/4 time, featuring a melody of eighth and sixteenth notes in the right hand and chords in the left hand.

2

The little brooklet in the dell
 Still dances on its way,
 But never more will kiss the feet
 Of little Ella Fay.
 The robin in the old tree sings,
 But his song is not so gay;
 He seems to join in the strain,
 She sleeps 'neath the old arbor tree.
 Sleep on, &c.

3

I'm sighing now for that dear one,
 The one in youth who died;
 The fair meek blossom that grew up
 And faded by my side.
 She was my love, my only love,
 From earthly cares she's free,
 And soon dear Ella I'll join you,
 To sleep 'neath the old arbor tree.
 Sleep on, &c.



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Boston.

OH, CHARMING MAY.

Allegretto Grazioso.



Oh, charming May!



Oh, charming May! Fresh,... fair,... fair... and gay, That com'st from thy bow'rs 'mid



per - fume and flow'rs, Charming, charming, charm - ing May, Thou art

spring with its wintry days gone by,.... And summer without its scorching

sky;... The sun may be bright, the storm may be free, But the

tran - quil beauty of May for me, the tran - quil beauty of May... for me....

Oh, charming May, Oh, charming May, Fresh,.... fair, fair.... and gay, That

τ



The house, Egypt

mf

com'st from thy bow'rs 'mid per-fume and flow'rs. Charming, charming, charming May,

Ritard. tr

Charm - - - ing, charm - - - ing, charm - - - ing, charming, charming May!

f ff

2

Oh, charming May! oh, charming May!
 Fresh, fair, fair and gay,
 That com'st from thy bow'rs 'mid perfume and flow'rs,
 Charming, charming, charming May!
 There is gladness and joy in thy genial face,
 Fit emblem of innocence, freshness and grace;
 There is peaceful delight, to me ever dear,
 In the charming May, the Queen month of the year.
 Oh, charming May! &c.

TWO FAVORITE BALLADS.



"Her bright smile hounds me still,"

Piano



Guitar

"Day & night I thought of thee,"

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CINCINNATI,

Published by A.C. PETERS & BRO. N° 94, West Fourth Str., opposite the Post Office.

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"DAY AND NIGHT I THOUGHT OF THEE."

Composed by

F. Shrivall.

MODERATO
CON
EXPRESS.

The first system of the piano introduction consists of four measures. The treble clef staff features a melody with a slur over the first two measures and a crescendo hairpin. The bass clef staff provides harmonic support with chords. Dynamics include *mf* (measures 1-2), *p* (measure 3), and *mf* (measure 4). The second system also consists of four measures, with a crescendo hairpin in the treble staff and a repeat sign in the bass staff.

The vocal entry begins with two lines of lyrics: "1. I thought of thee, I thought of thee, On o - cean many a wea - ry night, When" and "2. I've thought of thee, I've thought of thee, Thro' change that teach - es to for - get; Thy". The piano accompaniment starts with a *mf* dynamic and features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: "heav'd the long and sul - len sea, With on - ly waves and stars in sight." and "face looks up from ev' - ry sea, In ev' - ry star thine eyes are set." The piano accompaniment maintains the same rhythmic pattern, ending with a final cadence.

We stole a - long by isles of balm, We furled be - fore the com - ing
Though ro - - ing 'neath those East - ern skies, Whose gold - - - en beauty breathes of

p *mf*

gale, rest, We I slept a - mid the breath - less calm, We
en - - - vy ev' - ry bird that flies, To

p *cres.*

flew beneath the strain - ing sail; But thou wert lost for
my dear home the sun - ny West; I think of thee, I

p *dolce.*

years to me, And day and night I thought of thee, I thought of thee, I
think of thee, O, dear - est, I have thought of thee! I thought of thee, etc.

lento. *mf. a tempo.* *colla voce.*

thought of thee. On o - cean, many a wea - ry night, When

heav'd the long and sul - len sea, With on - ly waves and stars in sight, I

poco - - - a - - - poco. *lento.*
 thought of thee, I thought of thee, Day and night I thought of thee.
poco - - - a - - - poco. *rall.*

tempo.
mf *cres.*



TIS MIDNIGHT HOUR

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'TIS MIDNIGHT HOUR.

Scherzando semplice.
Moderato.

Cres cen do .

8va *loco.*

Dim in u en do .

'Tis midnight hour, the moon shines bright, The dew drops blaze be - neath her ray, The

twinkling stars their trembling light Like beauty's eyes dis - play; Then

dolce.

4)

sleep no more tho' round thy heart Some ten-der dream may i-dly play, For

ritard. ad lib:

mid-night song with ma-gic art, Shall chase that dream a-way. *ra~*

dolce e legato. *loco.* 'Tis

pp

midnight hour, from flow'r to flow'r The wayward ze - phyr floats a - long, Or

dolce. 5

lin-gers in the sha-ded bow'r To hear the night-bird's song Then

sleep no more tho' roundthy heart Some ten-der dream may i - dly play, For

midnight song with ma-gic art Shall chase that dream a - way. gva-

dolce e legato. *loco.*

pp

OUR GIRLS

BALLAD
WORDS BY C. D. STUART
ESQ.



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"OUR GIRLS."

2.

Written by C. D. STUART

Composed by THOMAS BAKER.

LIVELY.

p *cres.* *p*

ritard. *tempo.*

Our Girls they are pretty, and gentle, and witty As

p

a... ny the world ever knew; Talk not about Spanish, Cir-cassian and Danish, Or

rallent.

Greeks'neath their summer skies blue— But give me our Las... ses, As

rall. *mf* *ad libitum.*

fresh as the grass is, When sprinkled with ro...ses and dew Our

p *rallent.* *f*

Girls they are pretty and gen...tle and witty As a...ny the world ev...er knew.

p *tempo.* *rall.*

CHORUS.*

pretty, wit...ty gen...tle and pret...ty As a...ny the world ev...er knew; Our

wit...ty, gen...tle and pretty As a...ny the world ever knew;

As a...ny the world ever knew;

gen...tle and pretty As a...ny the world ever knew; ev...er

p *p* *p*

*The Chorus can either be sung or left cut.

Girls they are pretty gen...tle and wit...ty As a...ny the world ev...er

Girls they are pretty *rallent.* As a...ny the world ev...er

p gen...tle and wit...ty As a...ny the world ev...er

knew. gen...tle and wit...ty As a...ny the world ev...er

cres.


knew.

knew. *pp* ev...er knew.


knew. *pp* ev...er knew.

knew. *pp* ev...er knew.

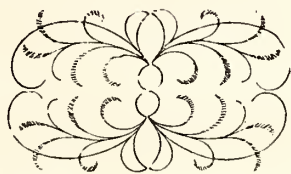
pp

2^d VERSE. 

Each lip is a blossom, each fair swelling bo--ssom, As white as the high drifted
snow; With eyes softly flashing, like spring bubbles dashing O'er hill-rocks to valleys be--
--low. All smiling with beauty, and do--ing their du--ty Where shall we for love -- lie
go? Our Girls they are pretty and gen--tle and witty As a--ny the world ev--er
Chorus.
knew Pretty witty gen--tle and pretty As a----ny the world ev--er knew Our
girls they are pretty gen--tle and witty As a----ny the world ev--er knew.....

3^d VERSE. 

O ours are the fair--est the sweetest and ra--rest The pu...rest and fondest I
see; Their hearts are the truest, their eyes are the bluest, Their spirits so no--ble and
free; O give me no oth--er, true love, Sister, Mother, Our girls are the chosen for
me Our girls they are pretty, and gen--tle, and wit--ty, As a--ny the world ev--er
Chorus.
knew Pretty, witty, gen--tle and pretty As a----ny the world ev--er knew Our
girls they are pretty gen--tle and witty As a.....ny the world ev--er knew.....



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OF

STEPHEN C. FOSTER.

COMPOSED A SHORT TIME BEFORE HIS DEATH.

GUITAR.



PIANO.



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BEAUTIFUL DREAMER.

(SERENADE.)

Words and Music by STEPHEN C. FOSTER

Moderato.

Beau-ti-ful dream - er, wake un - to me,..... Star-light and dew-drops are wait-ing for

thee ;..... Sounds of the rude world heard in the day,.....

Lull'd by the moon - light have all pass'd a - way!.....

Beau-ti - ful dream - er, queen of my song,..... List while I woo thee with

soft me-lo - dy ;..... Gone are the cares of life's bu - sy throng,.....

Beau-ti - ful dreamer, a-wake un - to me !..... Beau-ti - ful dreamer a - wake un - to

ad lib.

me !.....

A tempo.

Beau-ti-ful dream - er, out on the sea. ... Mer-maids are chaunting the wild lore -

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line. The lyrics are: "Beau-ti-ful dream - er, out on the sea. ... Mer-maids are chaunting the wild lore -".

lie : O - ver the stream - let va - pors are borne,

The second system of the musical score. The vocal line continues with a long note followed by a dotted line, then "O - ver the stream - let va - pors are borne,". The piano accompaniment continues with similar patterns. The lyrics are: "lie : O - ver the stream - let va - pors are borne,".

Wait - ing to fade at the bright com - ing morn,

The third system of the musical score. The vocal line concludes with "Wait - ing to fade at the bright com - ing morn,". The piano accompaniment concludes with a final chord. The lyrics are: "Wait - ing to fade at the bright com - ing morn,".

Beau-ti - ful dream - er, beam on my heart,..... E'en as the morn on the

streamlet and sea ;..... Then will all clouds of sor - row de-part,.....

Beauti - ful dreamer, a-wake un - to me !..... Beauti - ful dreamer a - wake un - to

ad lib.

me !.....

A tempo.

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Tell me, little twinkling Star.....	G. W. H. GRIFFIN,...	30
There's none to say Good-night to me, J. H. McNAUGHTON, ..		30
Trust me all in all, or not at all.		
Words by TENNYSON.....	W. R. DEMPFSTER,....	50
Too late, too late. Words by TENNYSON...		50
Turn, Fortune, turn thy Wheel,....	" "	50
Thou art the Star. Sung by M ^{lle} VESTAL In "Bel Demonio".....		85
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Violet,..... By the late	H. A. WOLLENHAUT	25
Voices that are gone,.....	E. C. FOSTER,.....	85
Where we have twined the Flowers, W. R. JOHNSTON, ..		30
When I can read my Title clear. <i>Sacred.</i> "		85
What will they tell our Children?....	MRS. JENNIE SEQUIN	
	FRODSHAM,.....	35
When other Friends are round thee, F. SCHLOTTER,		35
Whoever can he be?.....	J. G. MAEDER,	25
Wake from thy happy Dreams,.....	G. P. THOMAS,	35
When the War is over, Mary.....	" "	25
Why did you die?.....	" "	25
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" " " " " "	C. GROBE,	60
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13. Rock of Ages.
15. Good Night Galop
17. Danish Dance.
19. Fishes in the Sea.
21. Shadow Song, (Dinorah.)
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25. Brightest Eyes.
27. Ella Leene.
29. La Melancolie—(PRUMK.)
31. Vaillance Polka Militaire.
33. Juanita.
35. Ricci Waltz.
37. Hark! I hear an Angel sing.
39. Come, Holy Spirit.
41. Glory Hallelujah.
43. Premier Amour Redowa
2. How can I leave thee?
4. Chant du Berger.
6. Warblings at Eve.
8. Do they think of me at home?
10. Un Ballo in Maschera.
12. Heimweh—(JUNOMANN.)
14. L'Argentine Mazurka—(KRE-
16. Viva l'America. (TERER.)
18. Chapel in the Forest.
20. Sweetheart.
22. Dearest Spot on Earth, etc.
24. Ever be happy.
26. La Harpe Eolienne—(KRUGER.)
28. La Charite—(ROBINL.)
30. Thou art so near, and yet so
32. The Sybil. [far.
34. Come into the Garden, Mand.
36. The long and weary Day.
38. Maryland, my Maryland.
40. High from the Roof-Stone.
42. Marching Along.
44. Mollie's Dream Waltz.

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Just once more "	" " ..	8
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Minnie "	F. B. HELMSMULLER, ..	9
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* Rosebud "	" " ..	6
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Tete-a-Tete,	" " ..	9
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THE
POOR IRISH BOY
A Ballad

Words by

ELIZABETH

MUSIC COMPOSED AND ARRANGED BY

JOHN FRASER, ESQ.

AND AFFECTIONATELY DEDICATED TO HIS DAUGHTER

MRS. GEO. F. LINDSAY.

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THE POOR IRISH BOY.

Words by ELIZA COOK

Music by J. FRASER.

Moderato.

mf

Oh! I wish that the strange kith and kin of my father Had never remember'd poor

dolce. *cres.*

No--rah at all, They have left me a heap of bright gold, but I'd rather Go

dim. *p*

back as I was to the clay cottage wall. Gay lovers in plenty come

whining and wooing, I'm followed as close as a deer by the hounds;

This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand plays chords and moving lines, while the left hand provides a simple harmonic foundation with single notes and chords.

False-hearted fellows! I know what they're doing, They're counting my pennies, now turn'd into pounds. But

This system contains the next three measures. The vocal line continues with a similar melodic pattern. The piano accompaniment features more active eighth-note figures in the right hand, while the left hand remains mostly chordal.

Dermot, dear Dermot— oh! woe is my breathing, Dermot has stricken the

This system contains the next three measures. The vocal line shows a slight melodic variation. The piano accompaniment continues with its characteristic harmonic support, featuring some sustained chords in the right hand.

root of my joy; For he pas--ses me by with a flash in his eye, Saying,

This system contains the final three measures of the page. The vocal line concludes with a phrase that spans across the measures. The piano accompaniment provides a final harmonic setting for the phrase.

ad lib.

"No--rah's too rich for the poor I--rish Boy?" Saying, "No--rah's too rich for the

colla voce.

poor I--rish Boy?"

2^d Verse.

Oh! will I for--get when he helped me to car--ry The

buck--et of wa--ter, and the bas--ket of peat: When I left him a--lone, and yet

found he would tar--ry To gaze on the dew moistened prints of my feet! Oh!

will I forget his sad pray--ing and weeping When the sickness of fe--ver was

wast--ing my cheek; When he turned from his bread, and watched on without sleeping, With a

sor--row too deep for his white lips to speak; Oh! Dermot, dear Dermot, though

The Poor Irish Boy.

gold oft bewithes, And the best of our souls it can oft--en destroy; Yet
No--rah's warm heart would soon break a--mid riches, Un-- less they were shared by the
poor I--rish Boy. Un---- less they were shared by the poor I--rish Boy.

3^d Verse.  Though the pledge in pure Whis-key too oft--en he's drinking, Though he
i-- dles his time singing, *Cush la ma chre*; Yet they can--not be mighty great
faults, I am thinking, When the glass and the song are both sa--cred to me. They
tell me his face has no beau--ty a--bout it, But beauty's a garb for a
but--ter-fly's wear; I'm not sure but I love him the bet---ter without it, Yet how
white are his teeth, and how black is his hair! Dermot, my own dar--ling
Der--mot, Oh! never Be--lieve that I'll look on a----noth--er with joy; But just
ask me once more if I'll have you for ev--er, And see if I'll turn from the
poor I--rish Boy. And see if I'll turn from the poor I--rish Boy.

To Mrs. J. Ricketts Lawrence.

Written & Composed Expressly for

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All Broadway New York



IS OUR

DARLING PRIDE

Written

BY

ROSA HUGHES

Arranged and partly Composed,

by

R. L. SANFORD.

H. M. Gann, Eng.

Phil.^a
J. E. GOULD

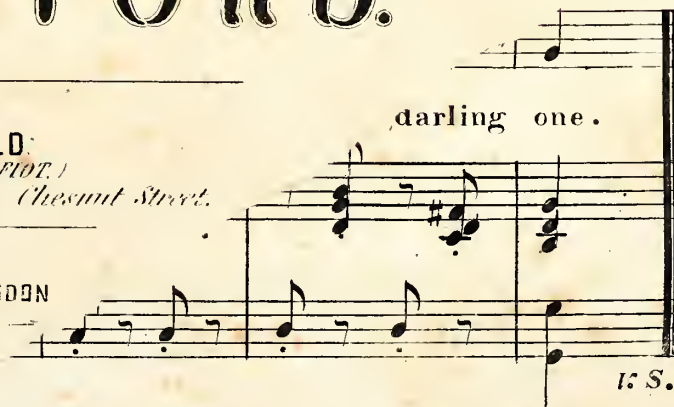
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darling one.



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LULU IS OUR DARLING PRIDE.

3

ALLEGRETTO.

2nd Verse.

As the flow'rs of ear_ly spring Seem more gay seem more bright, As their perfume
 Lu - lu is our darling pride, Lu - lu bright, Lu - lu gay — Dancing lightly,
 first they fling Fragrant at our feet; So tho' o - thers lov'd there be
 at our side, All the livelong day. Not a bird that wings the air,
 blooming in our bow'r..... Lu - lu wins our hearts for she Is our loveliest flow'r.
 Soaring to the sun..... Freer is from ev'ry care, Than our darling one.

CHORUS.

TENOR. *ALTO.* *AIR.* *BASS.*

Oh! Lu - lu is our dar - ling pride, - Lu - lu bright,

Oh! Lu - lu is our dar - ling pride, - Lu - lu bright,

Oh! Lu - lu is our dar - ling pride, - Lu - lu bright,

Oh! Lu - lu is our dar - ling pride, - Lu - lu bright,

PIANO *FORTE.*

Lu - lu gay - Dancing light - ly at our side, All the live long

Lu - lu gay - Dancing light - ly at our side, All the live long

Lu - lu gay - Dancing light - ly at our side, All the live long

Lu - lu gay - Dancing light - ly at our side, All the live long

day.

day.

day.

day.

3

When the clouds of trouble come,
 Lulu soothes all our care;
 Ah! how dark would be our home,
 Were not Lulu there!—
 Lulu, with her sunny smiles,
 Cheering every heart,
 'Till each trouble she beguiles,
 And the clouds depart.
 Lulu is our darling &c.

To Timothy C. Smith, Esq.

BOSTON MASS.

The Seven of Whores

BY

GEO. WASHBURN MORGAN.

New York.

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GEO. WASHBOURN MORGAN.

Andante moderato.

dolce.



con espress.

The scenes of our Child - - - hood where



ma - - - ny have past..... The bright - - - est of moments, too



love - - - ly to last, Those scenes we remember how oft - - - en when years Have



roll'd o'er this bleak world of sor : ... rows, and cares. Yet tis.....not the seen? ... ry a-

p

.. lone can impart A feel .. ing of sor .. row, or joy, to the heart; Though

cres.

ritard.

oft ensome val... .. ley, or some meadow gay, Re .. minds us of friends that are

far, far a .. way. But

rall.

a tempo.

dim.

oh!..... when we think..... of or gaze on the spot,..... Where

p

friend ship once bound us,..... will that be for .. got?..... Will

years:..... that endear'd us to .. ma..... ny a friend, Ere

long..... be for got .. ten, and thus will they end? Oh

cres.

no! they will cling to our mem...o-ry when Those friends of our youth we can

cres.

p

ritard.

rall.

mead...ow so gay..... Will, dear..... to us be..... then, till

rall.

life's.....latest day.

a tempo.

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O WOULD I WERE A BOY AGAIN

The Words by M. Lemon.

The Music by F. Romer.

Andantino.

FORTE
PIANO

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Andantino'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. The melody is marked 'FORTE' and the accompaniment is marked 'PIANO'. The introduction concludes with a double bar line. The vocal melody then enters, with the lyrics 'O would I were a boy a - gain, When life seem'd form'd of sun - ny'. The piano accompaniment continues with a steady rhythm, marked 'pp'. The lyrics 'years, And all the heart then knew of pain, Was wept a - way in transient' are followed by the final piano accompaniment, which ends with a double bar line.

O would I were a boy a - gain, When life seem'd form'd of sun - ny

years, And all the heart then knew of pain, Was wept a - way in transient

rallen *A tempo*

tears, Was wept a -- way in transient tears, When ev'ry tale hope whisper'd

colla voce *A tempo*

cres

then My fan_cy deem'd was on_ly truth, O would that I could know a

cres

con anima

gain, 'The happy visions of my youth, O would I were a boy a - gain, When life seem'd

form'd of sunny years, When life seem'd form'd of sun... ny years,

cres

4

'Tis vain to mourn that years have

pp

shown How false these fairy visions were, Or murmur that mine eyes have

known, The burthen of a fleeting tear, The burthen of a fleeting

tear But still the heart will fondly cling, To hopes no longer priz'd as

truth, And mem'ry still delights to bring The happy visions of my




youth O would I were a boy a gain, When life seem'd



form'd of sun - ny years, When life seem'd form'd of sun - ny



years





TO
H. H. CULBERTSON.
of Versailles Ky.

PASS UNDER THE ROOF

Sacred Song.

WORDS BY

Mrs. Dana.

MUSIC BY

MRS. SUE INCERSOLL SCOTT.

21

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"PASS UNDER THE ROD,"

BY
MRS. DANA.

MODERATO
con
espression.

ff

FINE.

2nd Verse I saw the young moth er in tender - - ness bend O'er the couch of her stumber - - ing boy, And she

1st Verse I saw the young bride in her beauty and pride, Bedecked in her snowy ar-ray; And the

kissed the soft lips as they murmured her name White the dream-er lay smi--ing in joy. O

bright flush of joy mantled high on her cheek, And the future looked blooming and gay: And with

sweet as the rosebud encircled with dew, When its fragrance is flung on the air, So

womans de-votion she laid her fond heart, at the shrine of i--del--atrous love, And she

fresh and so bright to that mother he seemed, As he lay in his in--nocence there. But I

anchored her hopes to this perishing earth, by the chain which her ten--derness wove. But I

Saw when she gazed on the same love--ly form, Pale as mar--ble and si--lent, and cold But

saw when those heart strings were bleeding and torn, and the chain had been severed in two, She had

paler and col--der her beautiful boy, And the tale of her sor--row was told! But the

changed her white robes for the sables of grief, And her bloom for the pale--ness of woe! But the

healer was there who had strick-en her heart, And taken her treas--ure a - way: To al -

healer was there pouring balm on her heart, And wiping the tears from her eyes, He

— lure her to Heaven he has placed it on high. And the Mourner will sweet-ly o—bey:

There had

whispered a voice—'twas the voice of her God, I love thee— I love thee— pass under the Rod!"

3rd VERSE

I saw a Father and mother who leaned
 On the arms of a dear gifted son,
 And the star in the future grew bright to their gaze
 As they saw the proud place he had won:
 And the fast coming evening of life promised fair,
 And its pathway grew smooth to their feet,
 And the starlight of love glimmered bright at the end,
 And the whispers of fancy were sweet,
 And I saw them again bending low o'er the grave
 Where their hearts dearest hope had been laid
 And the star had gone down in the darkness of night,
 And the joy from their bosom had fled,
 But the healer was there, and his arms were around
 And he led them with tenderest care:
 And he showed them a star in the bright upper world,
 'Twas their star shining brilliantly there!
 They had each heard a voice—'twas the voice of their God,
 I love thee— I love thee— pass under the rod!"

Respectfully dedicated to
MISS ANN ELIZA P. SHUSTER.

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Home without a Mother,

BY

ALICE
HAWTHORNE

AUTHOR OF

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SONG OF THE FARMER.
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REBECCA AT THE WELL.
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THE LOVE OF ONE FOND HEART.
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BY

ALICE HAWTHORNE.

AUTHOR OF

Why Ask if I Remember Thee?
Fond Moments of my Childhood.

Only a Child!
Am I not True to Thee?

Let us Live with a Hope, &c.

PIANO.

MODERATO.

pp *Ped* *p* *Ped*

pp *Ped* *RALL.*

VOICE.

1. What is home with-out a mo - ther? What are all the joys we meet,

PIANO.

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When her lov - ing smile no long - er Greet the coming, coming of our feet? The

days seem long, the nights are drear, And time rolls slow - ly on; And

oh! how few are child-hood's plea-sures, When her gentle, gentle care is gone!

pp *Ped* *

What is home without a mother?

3. Old - er hearts may have their sor - rows, Griefs that quick-ly die a - way;

2. Things we prize are first to van - ish; Hearts we love to pass a - way;

But a mo - ther lost in child - hood Grieves the heart, the heart from day to day; We

And how soon, e'en in our child-hood, We behold her turning, turning gray; Her

miss her kind, her will - ing hand, Her foud and earn - est care; And

eyes grow dim, her step is slow; Her joys of earth are past; And

oh! how dark is life a - round us! What is home with-out, with-out her there?

some - times 'ere we learn to know her, She hath breath'd on earth, on earth her last.

What is home without a mother?

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SAD NEWS FROM HOME,

A BALLAD.



Sad news from home for me
Friends gather there in gloom,
Friends who have join'd in glee,
Off in that cottage home.

Poetry and Music Composed and most respectfully dedicated to

MISS MARIA HALL

P. S. GILMORE,

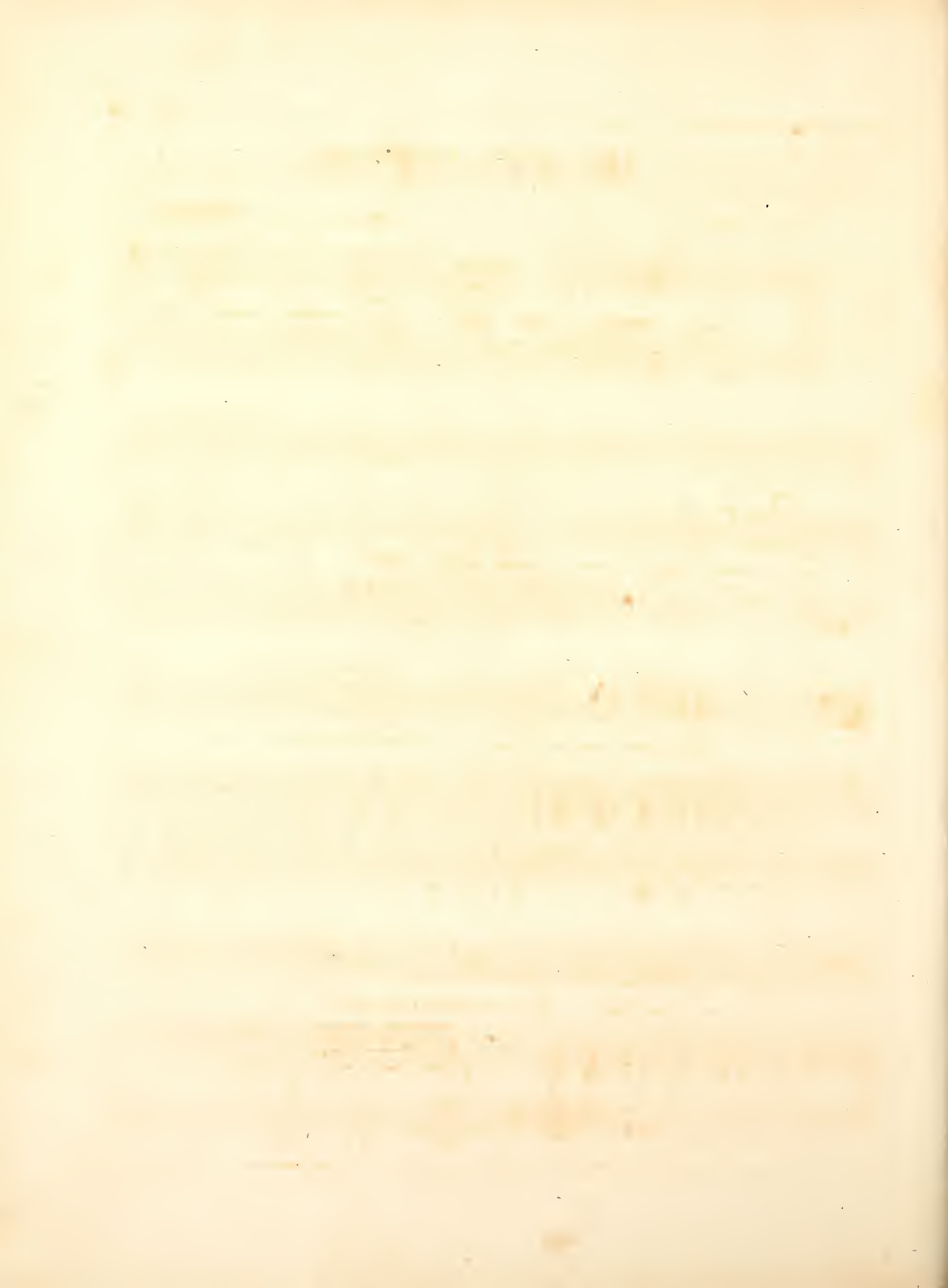
AUTHOR OF GOOD NEWS FROM HOME.

Boston. Published by GEO. P. REED & CO. No 13 Tremont Str.

Tappan & Bradburn's Lith.

Piano 38 Cents net.
Guitar 25 " "

Entered, according to Act of Congress in the year 1854 by Geo P Reed, in the Clerk's Office of the District Court of Mass.



SAD NEWS FROM HOME.

Andante Affettuoso.

Words and Music by P.S.GILMORE.

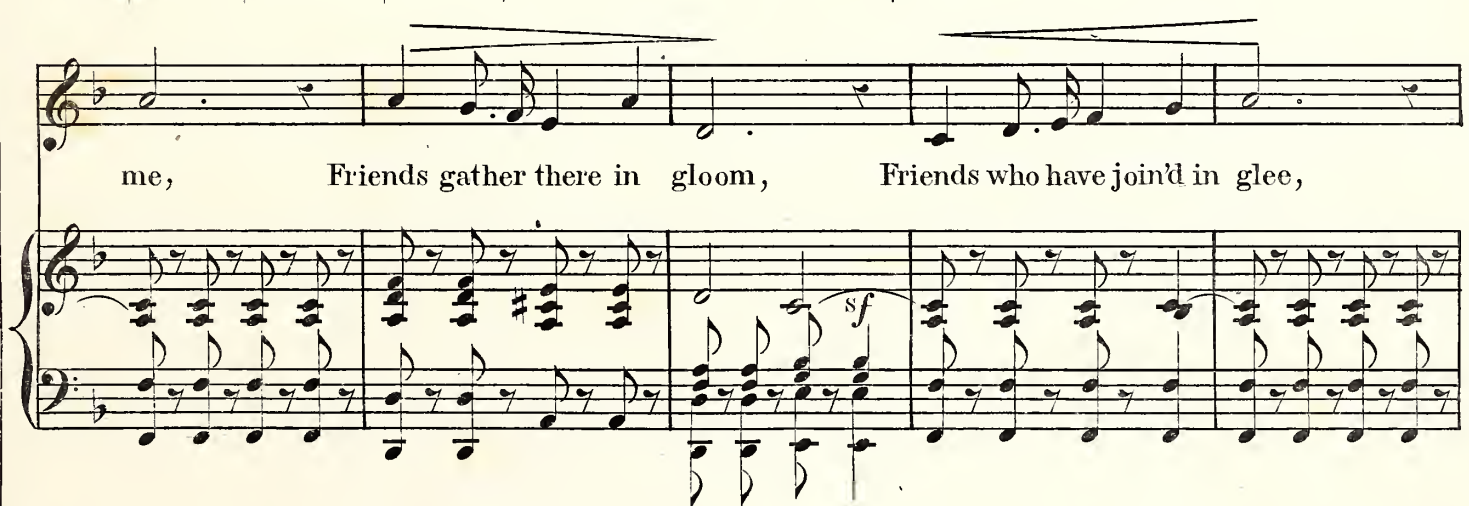
PIANO.



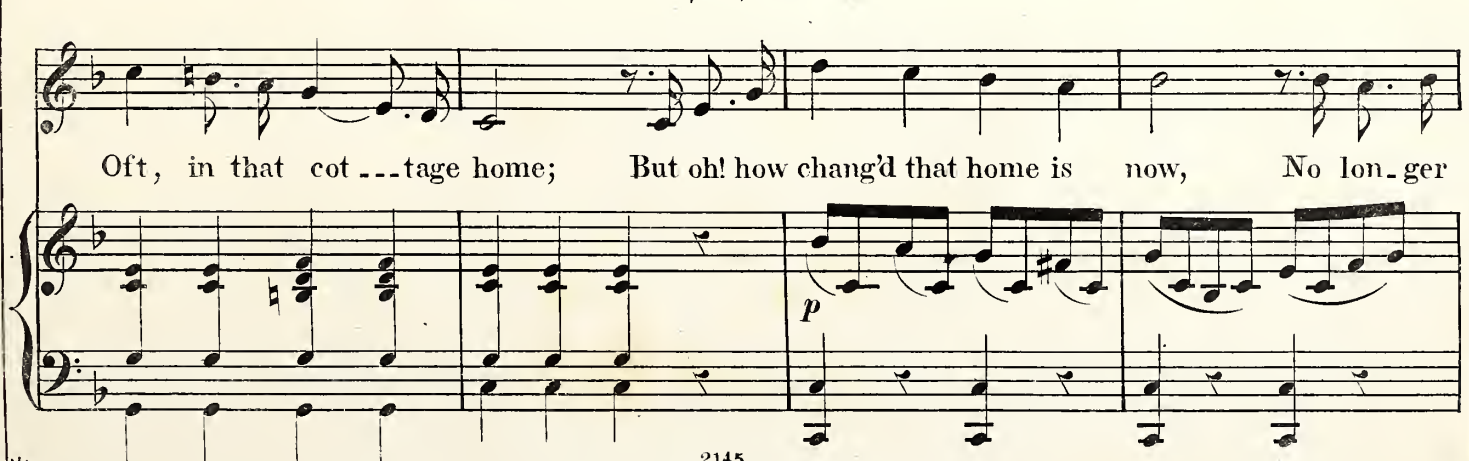
The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The music is in a minor key and begins with a forte (*f*) dynamic.



The first vocal entry is on a single staff. The piano accompaniment continues with the same eighth-note pattern. The vocal line enters with the lyrics "Sad news from home for" and features a piano (*p*) dynamic followed by a forte (*sf*) accent.



The second vocal entry is on a single staff. The piano accompaniment continues. The vocal line enters with the lyrics "me, Friends gather there in gloom, Friends who have join'd in glee," and features a forte (*sf*) dynamic.



The third vocal entry is on a single staff. The piano accompaniment continues. The vocal line enters with the lyrics "Oft, in that cot...tage home; But oh! how chang'd that home is now, No lon-ger" and features a piano (*p*) dynamic.

joy-ful hearts are there, Within the tomb that a-ged brow, That a-ged

ad lib. a tempo. mf

Ritard.

Fa-ther's free from care. Sad news from home for me, Friends gather there in

f

gloom, Friends who have join'd in glee, Oft, in that Cot-tage

f

home.

Lone-ly a Mother weeps, Brea-king her heart in vain, Mourning for him who

sleeps, Ne'er to a-wake a---gain; And oh! her lov'd ones by her

side, So sadly ga--zing thro' each tear, Without a Fa-ther for their

guide, Can ne'er a-gain feel hap--py here. Sad news from home for me,

ad lib. a tempo. Ritard. a tempo. f

Friends gather there in gloom, Friends who have join'd in glee, Oft, in that Cottage

home.

Far, far a-way I roam, Far from my native land, Oft, will I sigh for

home, Sigh for each kin-dred hand; Tho' I may ne'er a--gain be--

* * *

- - hold, The home and friends so dear to me, There is a Hea - ven we are

told, Where all that's good on Earth shall be. Sad news from home for me,

Friends gather there in gloom, Friends who have join'd in glee, Oft, in that Cottage

home.

ad lib. *a tempo.* *mf* *Ritard.* *a tempo.* *mf* *f*

2145

* * *

STARS OF THE SUMMER NIGHT

SERENADE

FROM THE SPANISH STUDENT.

Written by
Henry W. Longfellow

Composed by
Lucy A. Sandford.

NEW YORK

Published by Wm. HALL & SON 239 Broadway.

The musical score is written for piano and features two staves for the melody and a grand staff for the accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The melody consists of six measures, each containing a whole note. The accompaniment is divided into two systems, each with two measures. The first system of the accompaniment includes eighth-note patterns in the right hand and quarter-note patterns in the left hand. The second system continues the accompaniment with similar rhythmic patterns. The score concludes with a double bar line and the number 519.

1st Ver. Stars of the summer night, Far in yon azure deeps

2nd Ver. Moon of the summer night, Far down yon western steeps

mf

Diminuendo.

Hide, hide, your golden light; She sleeps my lady sleeps, She

Sink, sink, in silver light; She sleeps my lady sleeps, She

pp

sleeps, Sleeps.

pp

sleeps, Sleeps.

pp

3rd Ver: Wind of the summer night, Where yon - - - der wood-bine

4th Ver: Dreams of the summer night, Tell her her lo - - ver

creeps, Fold, fold your pin - ions light, She

keeps, Watch while in slum - bers light, She

Diminuendo.

sleeps; my la - - dy sleeps, She sleeps, Sleeps.

sleeps; my la - - dy sleeps, She sleeps, Sleeps.

Dim: *Ritard.* *pp*

SACRED MELODIES

FOR

SUNDAY-SCHOOLS

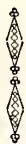
AND

FAMILY CIRCLES.

Consisting of
THE FOLLOWING PIECES:

BIRTH-DAY CHORUS,

I LOVE THEM THAT LOVE ME,




THE CHILD'S HALLELUJAH,


SUFFER LITTLE CHILDREN.


PHILADELPHIA:
AMERICAN SUNDAY-SCHOOL UNION,
No. 146 CHESTNUT STREET.

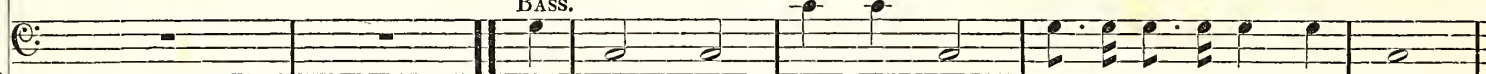
THE BIRTHDAY CHORUS.

SOLO. 
Oh sing with me The song of glee, On this bright morn of glad - ness, And joy's soft ray Shall chase a - way Each

SEMI-CHORUS.

f TREBLE. 
look and thought of sad - - ness. Oh sing, oh sing with me! Let our song be light as air,

TENOR. 
Oh sing, oh sing with me! Let our song be light as air,

BASS. 

cres. 
For my heart is free from care, And the rich - est gifts I share. Oh sing with me The song of glee, On


mf FULL CHORUS. 
For my heart is free from care, And the rich - est gifts I share. Oh sing with me The song of glee, On

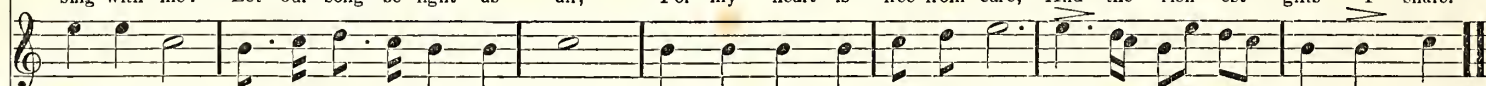


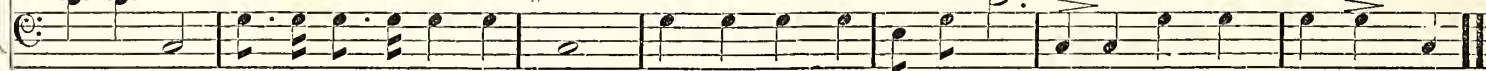

this bright morn of glad - ness, And joy's soft ray Shall chase a - way Each look and thought of sad - ness. Sing, oh


this bright morn of glad - ness, And joy's soft ray Shall chase a - way Each look and thought of sad - ness. Sing, oh



p 
sing with me! Let our song be light as air, For my heart is free from care, And the rich - est gifts I share.

cres. 
sing with me! Let our song be light as air, For my heart is free from care, And the rich - est gifts I share.

f 

2.

No gloomy clouds
The future shrouds,
But all is bright before me;
Hope's gentle star
Beams from afar,
In mildest radiance o'er me;
And gay the strain,
Glad and grateful hearts would sing:
Lovely as the flowers of spring
Are the thoughts that birthdays bring.
Chorus—Oh sing with me, &c.

3.

Sweet is the chime,
Which tells that time
Is softly from us stealing;
And yet it may
Wake by its lay
Some pure and hallowed feeling;
So this bright hour,
Gentle monitor should prove,
Whispering now of One above,
Who demands my warmest love.
Chorus—Oh sing with me, &c.

SUFFER LITTLE CHILDREN.

Allegretto.

GIRLS.

BOYS.

f

Suffer lit - tle chil - dren to come un - to me, Suffer lit - tle chil - dren to come un - to me, and for -

mf

bid them not, and for - bid them not, for of such is the king - dom of heaven. Suffer lit - tle chil - dren

f

and for - bid them not, Suf - fer lit - tle chil - dren. Suf - fer lit - tle chil - dren to come un - to me, to come un - to me, and for -

f

Suf - fer lit - tle chil - dren to come un - to me, to come un - to me, and for - bid them not, for of such is the king - dom of heaven. Suffer lit - tle chil - dren to come un - to me,

f *ff* *p*

for of such is the king - dom of heaven. and for - bid them not, and for - bid them not, for of such is the king - dom of hea - ven. Suffer lit - tle

p *ff*

and for - bid them not, and for - bid them not, for of such is the king - dom of hea - ven. chil - dren, Suffer lit - tle chil - dren, Suffer lit - tle chil - dren to come un - to me, to come un - to me.

I LOVE THEM THAT LOVE ME.

Andante.

GIRLS. *mp* *mf*

BOYS. *mp*

I love them I love them I love them that love me, I love them that love me,

I love them I love them that love me, I love them that love me,

I love them that love me, I love them that love me,

I love them I love them that love me, and those that seek me

I love them I love them that love me,

I love them I love them that love me,

cres. ear - ly, and those that seek me ear - ly, that seek me ear - ly shall find me. I love them that love me, that love

and those that seek me ear - ly, that seek me ear - ly shall find me. I love them that love me, that love

me, and those that seek me ear - ly shall find me, and those that seek me ear - ly, and

me, and those that seek me ear - ly shall find me, and those that seek me ear - ly, and

and those that seek me ear - ly, and

those that seek me ear - ly, that seek me ear - ly shall find me. I love them that love me, that love

those that seek me ear - ly, that seek me ear - ly shall find me. I love them that love me, that love

me, and those that seek me ear - ly shall find me, and those that seek me ear - ly shall find me.

me, and those that seek me ear - ly shall find me, and those that seek me ear - ly shall find me.

THE

CHILD'S HALLELUJAH CHORUS.

mf To the Lamb that was slain, be all ho - nour now paid, *p* Let crowns with - out num - ber en - cir - cle his head;

mf Let blessing, and glo - ry, and rich - es, and might, *p* Be ascribed ev - er - more by the an - gels of light. *mf* Then sing Hal - le - lu - jah to

God and the Lamb, for ev - er and ev - er, Hal - le - lu - jah, A - men. Halle - lujah, Halle - lujah, Sing Hal - le - lu - jah, Halle - lujah,

Halle - lujah, Sing Hal - le - lu - jah, Halle - lujah, Halle - lujah, A - men, A - men. Halle - lujah, A - men, Sing Hal - le - lu - jah,

Halle - lujah, Halle - lujah, Sing Hal - le - lu - jah, Halle - lujah, Halle - lujah, A - men, A - men. Halle - lu - jah, A - men. *ff*

2.
Kind Saviour, who left Thy bright dwelling on high,
And came to this dark world to suffer and die,
That we from our sins might for ever be free,
Our heart's grateful praises we'll render to Thee.
And sing Hallelujah to God and the Lamb,
For ever and ever, Hallelujah, Amen.

3.
While Children thus sing of Thy pity and grace,
Thou wilt not disdain to accept of their praise,
For Thou hast engaged all their wants to supply,
Who, loving and serving Thee, find sweet employ.
And sing Hallelujah to God and the Lamb,
For ever and ever, Hallelujah, Amen.

4.
The praises of Jesus shall be our glad song,
Till He calls us to join with the heavenly throng,
To sing of salvation;—His face to behold,
Our joys ever telling, yet ever untold.
And sing Hallelujah to God and the Lamb,
For ever and ever, Hallelujah, Amen.

5.
Then, Lord, we'll adore Thee, and bow at Thy feet,
And give Thee the glory—the praise that is meet;
Our joyful Hosannas shall ceaseless arise,
And join the full Chorus that gladdens the skies.
And sing Hallelujah to God and the Lamb
For ever and ever, Hallelujah Amen.

